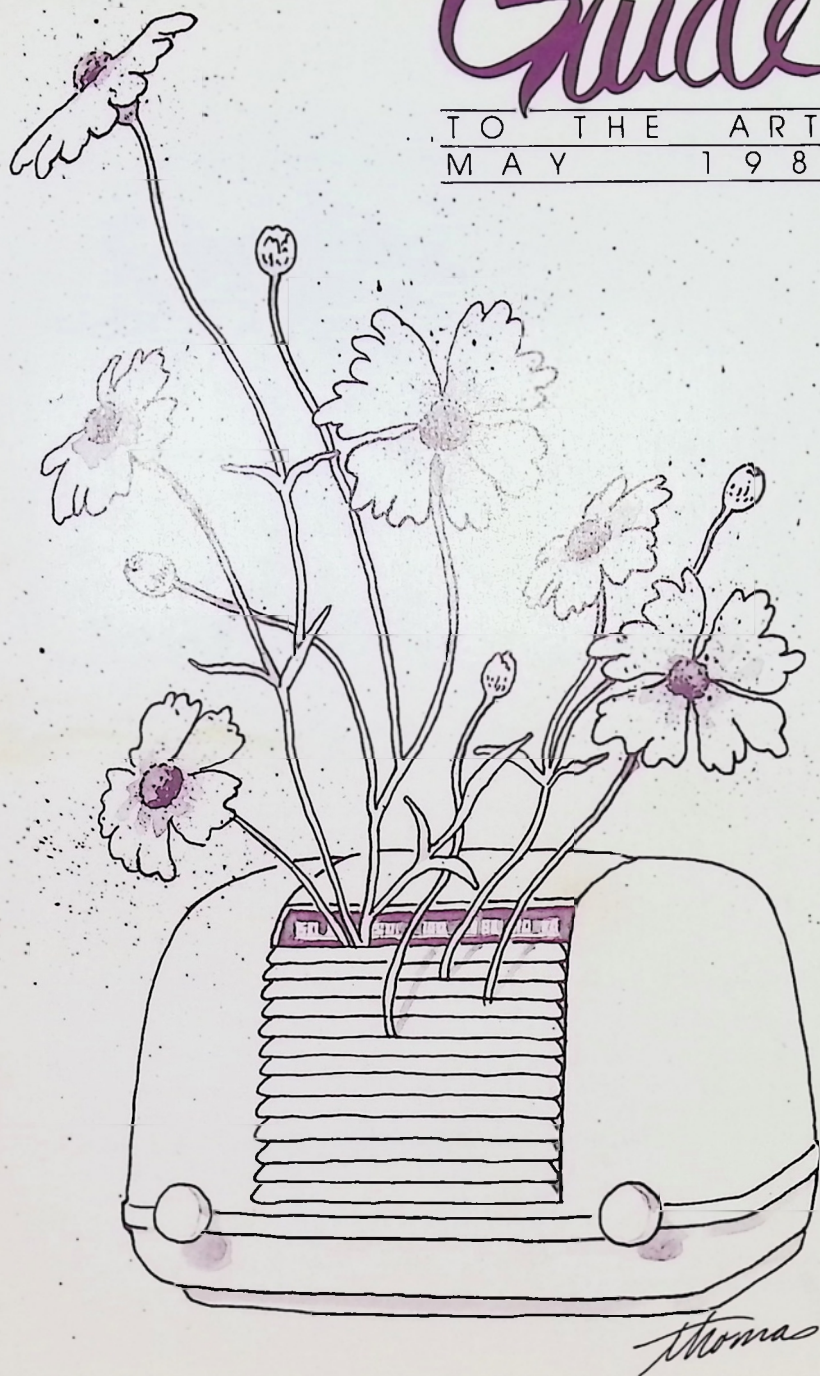


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# Guide

TO THE ARTS  
MAY 1984





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*Originally from Chicago, Don specializes in humorous illustration and graphic design. His work can be seen in national magazine ads as well as your local supermarket (backs of cereal boxes, Funny Face powdered drink mix and the like.) Thomas has done work locally for Citizens Savings, the Britt Festival, Sterling Business Forms and is a good friend of KSOR.*

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*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



K S O R

# Guide

T O T H E A R T S

M A Y 1 9 8 4

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**FROM THE DIRECTOR'S DESK**

# Philosophy & Structure

In the aftermath of NPR's financial problems a complex process of re-evaluation is now underway. Originally called a "restructuring" program, it has more recently been titled a "structures" analysis. NPR stations met in five locations around the country in January to allow stations to trade observations. A select group of NPR individuals spent two days in February sifting through the comments received at those meetings and NPR stations will make decisions about any changes to be made to NPR's "structure" this month after discussion last month at the Public Radio Conference.

To date these matters have proceeded without input from the lay public and probably few listeners anywhere in the country have been aware that such an analysis was in progress. For that reason I thought I would share with you a few of the thoughts that KSOR presented during the Seattle January meeting.

It seems to me that the process, while perhaps of value, is misnamed. Even after changing from "restructuring" to "structures," few have observed that structures proceed from philosophy and there is absolutely no discussion of public radio's, NPR's or stations' purpose or philosophy embodied in this dialogue. Rather, there are very functional issues that come down to whether NPR should remain as it has been or should be carved up into component pieces.

The carvers believe that the satellite system and NPR's representational functions (which include speaking on behalf of public radio before Congress and the FCC) should be separated from NPR's program production activities. A subordinate issue is whether NPR should be directly funded for its program production, as has been the case, or whether all monies should flow through stations who would then purchase whatever they choose from NPR or other sources. The latter is the system public television has used for some years. There is considerable resistance to such an approach in radio because of the tremendous inefficiencies, which translate into funds consumed by overhead, in such a process.

Clearly, changes should be made if the changes support NPR's basic goals. But in this discussion there is no dialogue about NPR's purpose.



One party much interested in carving NPR up is American Public Radio, a competing network. Some large public radio stations in the country's major markets also believe such an approach is desirable. Were this a military campaign one would probably hear a commander in chief discussing "divide and conquer."

NPR certainly has not operated either perfectly or entirely as we at KSOR would have wanted. But the "balkanization" of public radio is no solution.

NPR still embodies the only elected group of officials, the NPR Board of Directors, in the entire public radio system. It is, therefore, the only mechanism by which stations can directly influence the course of the nation's public radio services. While the accounting functions at NPR may have been lamentably inadequate, and the governance process through that elected Board has failed stations and listeners dramatically in the past 18 months, it still provides a better and more responsive approach to maintaining control of public radio by leaving it in the hands of the majority of the stations in the country rather than dividing NPR. It also buffers the continuing quest for control in which a few large public radio stations have engaged in recent years.

For all its imperfections, and they are manifold, public radio is still distinguished from public television by the governance process which continues to place the majority of public radio's internal political power in the hands of the medium and small stations in the country. And since stations are responsive to their listeners if they wish to survive, that leaves control in the hands of the majority of the nation's listeners.

Spiro Agnew made headlines in the late 1960's by suggesting that commercial broadcasting was dominated by a small handful of eastern elite. The premise is largely untrue now as it was then. If for no other reason than the manner in which income and profits flow in broadcasting, such focused control would be unacceptable to commercial broadcasters.

But public radio is quite different than commercial radio and has created a central "governing system" in which the *majority* of stations in the country control the process rather than those stations which serve the largest audiences (and therefore have the most income and political power).

The danger in the present discussion is that stations who at present have control will yield it up in the form of a dismemberment of NPR. And since no discussion is now in progress about NPR and public radio's purpose, discussions such as were had at the time NPR was assembled, the possibility that some will lose sight of this system's goals during all the talk about *the way things operate* remains a possibility.

Public radio listeners throughout the nation have a stake in the outcome. We'll keep you posted on these discussions.

**Ronald Kramer**  
**Director of Broadcast Activities**

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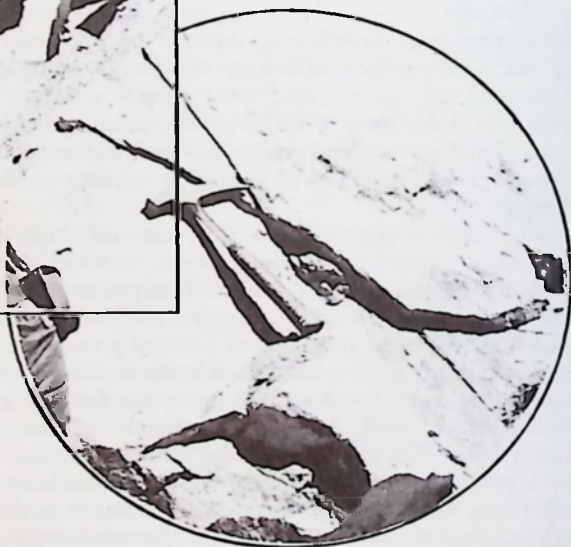


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## SOUTHERN OREGON STATE COLLEGE

## All Things Considered A Day in the Life

by Marc Barasch

Illustrated by  
Mark Kseniak



The scene this Monday morning could be an outtake from *The Big Chill*: one by one, the old friends clump blearily into the room, anchor themselves to reality with strong coffee, and sit together trying to pull even a shred of sense from the world's great perplexity.

Susan Stamberg, wearing a casual print dress, sits crocheting a scarf, glancing up only when something—in this case, a story about crawfish farming—piques her interest. Noah Adams wanders back and forth with the abstracted look of a man seeking his bearings. His unknotted red tie, hanging past his waist, makes him look as if he has awakened this morning by unexpectedly rolling off the office couch.

As the Associated Press ticker putters softly in the background, disgorging a seamless roll of breaking news onto the carpet, staffers shuffle through newspapers quizzing one another about last night's *McNeil-Lehrer Report*, last night's *Nightline*, this morning's *CBS Morning News*: "news junkie" is a favored sobriquet around the building. Richard Harris, a young, dark-haired producer with a sincere, self-assured manner, scribbles the day's proposed features in large purple letters on the big white board known as the "road map." "Reagan re-election," he calls out amid scattered groans from the fifteen-odd people clustered around the table, most of whom seem to be in their late twenties and have the denim and corduroy look of alternative media. He scrawls in other topics: "Lebanon," "Grenada," "Iran-Iraq," the road map becoming a Baedeker's of global hotspots.

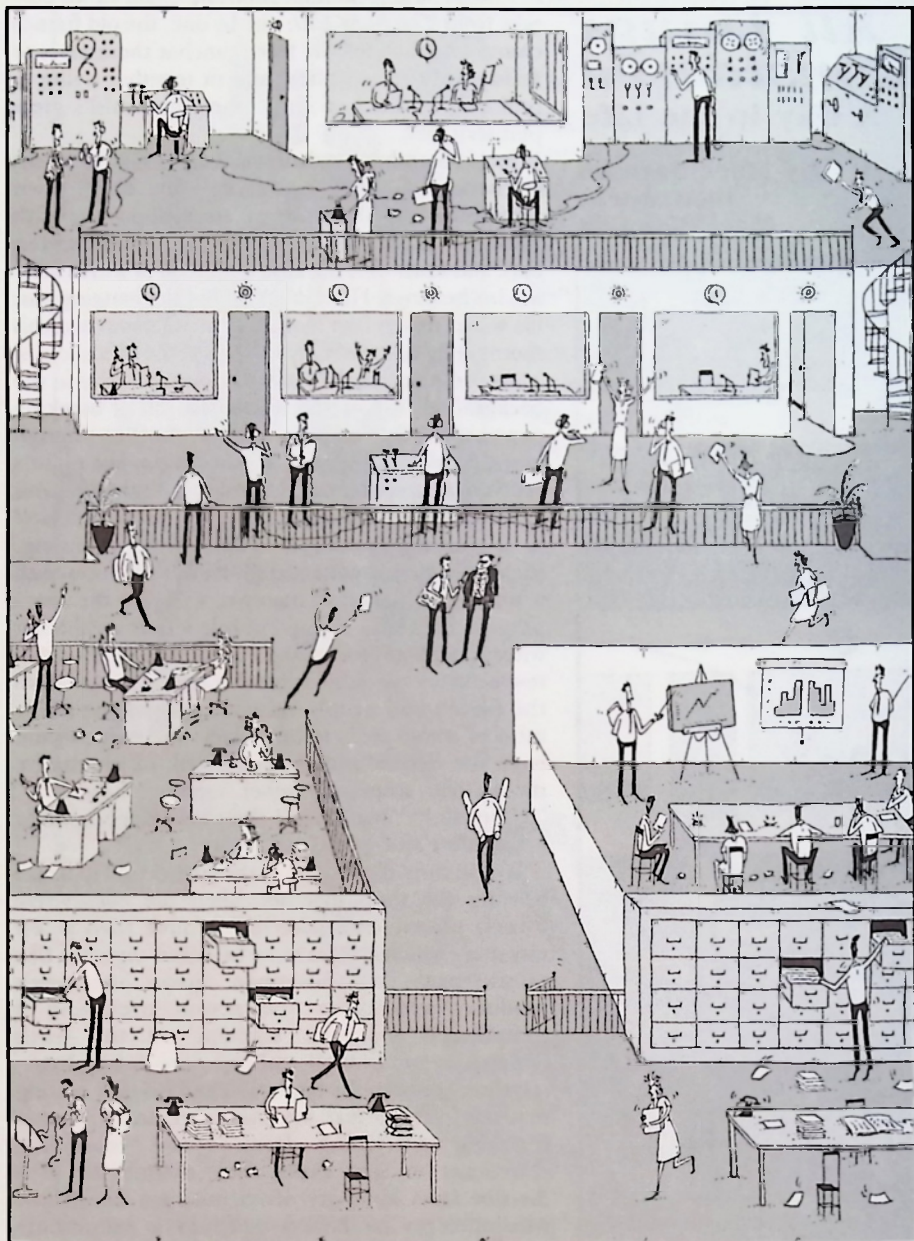
By the time the group breaks up at 11:00 to begin putting the show together, there are twenty-five diverse pieces, each allotted no more than a few minutes, which will have to be fitted together like puzzle parts. Art Silverman, Susan Stamberg's producer and today the person overseeing a complicated half-hour segment on the tenth anniversary of Arab oil embargo, sits in his alcove, scuttling between the typewriter and his tape editing machine. At his feet are thirty-five archival tapes featuring everything from Nixon counseling Americans to turn down their thermostats to a diatribe from an angry driver on a gas line, all of which has to be boiled down to a two-minute



montage and mixed with six other related segments. "We should have taken two weeks to do this," he grins as he slashes a piece of tape with a razor to make a splice.

By now it's 1:30 and Noah Adams, too,

has his hands full. He has already had to interview an Irish Anglican nun, a Canadian Broadcasting Corporation reporter in preinvasion Grenada, and a former Nixon-era Energy Department





bigwig. "Sometimes I wish I could just get on a plane and go to some small town," he says wistfully. "Any small town. I could come back with a story more interesting than anything we put on the radio." He trundles off to a studio, a gnomish blond man with the voice of a lanky, dark-haired Ivy Leaguer.

---

*... putting the show together,  
there are 25 diverse pieces, . . . fitted  
together like puzzle parts.*

---

The day flies by with an odd placidity: the "All Things Considered" crew is like a troupe of acrobats, each trusting that someone will be there to grab them after their own particular triple somersault. Daniel Schorr ambles in around 3:00, ineluctably calling to mind an aging Yogi Bear, and quickly, expertly, records his editorial in a single take. A sometime sports reporter drops by full of corner-bar bonhomie, and is gently steered to a sound booth to log in a piece on the just-victorious Baltimore Orioles. At 3:30 Noah Adams—whose scripts, says one admiring staffer, splay his words across the page "like poetic sentence fragments"—reappears in the

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*... the "All Things Considered"  
crew is like a troupe of acrobats,  
each trusting that someone will be  
there to grab them after their own  
particular triple somersault.*

---

middle of the room. "What I really want," he says to no one in particular, "are some numbers on the Straits of Hormuz." His tie is now neatly knotted.

Four o'clock. Still no visible signs of tension—though Stamberg, working with a tape editor, slips the cellophane off her cigarette pack and spills in a few drops of diet soda to improvise an ashtray rather than taking time to fetch a real one.

Suddenly, somehow, it's minutes to five. Director Jude Franco, who has something of the look and manner of Kate Jackson, takes her place in the control booth and begins pushing the glowing buttons on her console. She has evolved a special cadence and intonation for this nervewracking work: encouraging, soothing, excessively polite. "Please...hand...me...the oil...embargo...tape," she says like a cop talking a maniac off a ledge, or someone defusing a time bomb. "Thank you."

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*"Sometimes I wish I could just get  
on a plane and go to some small  
town," [Noah] says wistfully.  
"Any small town. . ."*

---

She looks in at Adams and Stamberg. The clock in the booth jerks, second by second, toward the hour. "Okay," she says softly into the mike, "hit it!"

Art Silverman, who has spent the last few precious minutes wrestling with a faulty editing machine, rushes in out of breath with his final, flawless tape.

Stamberg, drumming her sternum with her finger as if to hold her own attention, leans into her mike. "Good evening. This is Susan Stamberg . . ." she says casually to her millions of listeners.

"And I'm Noah Adams," says the man sitting next to her, in rolling, dulcet tones that bear no trace of his off-mike Kentucky accent.

"And this is 'All Things Considered.' " As the show's cheerily regal theme music swells, everyone takes a second to flash one another a conspiratorial, faintly self-congratulatory grin.

# OPERA

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## Queen of the Performing Arts

Text and photos by Sigrid V. Magagna

Opera! To buffs this would doubtless signify many things: color and pageantry; dance; soaring, heart-rending music; drama and intrigue; history; farce. Because opera

is the quintessence of all theater, it is surprising that anyone would, by choice, avoid seeing one. With titles ranging from Wagner's "Götterdämmerung" to "Help! Help! The Globolinks!" by Menotti, there seems to be something for everyone. Nor is this anything new. In Verdi's time, 1813-1901, people looked forward to his operas the way we anticipate the next Bowl Games. They avidly bought his librettos and studied the musical scores. They even knew the arias before the curtain went up on opening night.

Such enthusiasm is embedded in the long and richly textured history of opera which grew out of the oratorio. The oratorio was designed primarily to exhibit vocal prowess with little regard for dramatic entertainment. Some musicologists like to take the presentation of Gluck's "Orfeo Et Euridice" in 1762 as the point at which dramatic value began to gain importance. But dramatic did not necessarily mean realistic. Many operas were wonderfully dramatic but often had romantically artificial or superficial themes. But realism

### ***The Merry Widow***

*presented by the  
Rogue Valley Opera Association*

***Fri. & Sat., May 4 & 5, 8 pm***

***Sunday, May 6, 2 pm***

***Rogue Bldg  
Rogue Community College  
Grants Pass***

***Saturday, May 12, 8 pm***

***Sunday, May 13, 2 pm***

***Holly Theater - Medford***

***Tickets at Bloomsbury Books and  
the SOSOC Stevenson Union in  
Asbland; Burk's Specialties and  
the Lion's Tale in Medford; and  
Griffiths and Golden Rule in  
Grants Pass.***



was to come. As opera continued to evolve, the period from the last part of the 19th century to our own time came to be tagged by some as "opera verismo" as themes tended to be realistic or psychologically objective. The music, too, evolved along with libretto and soon the words and music formed an integrated and symbiotic relationship.

Opera, of course, is theater. And theater is a mysterious, compelling art. It telescopes time. It impales our attention on a conflict or a romance. The effect of the action is magnified and intensified and makes us laugh or weep to see in one hour what would not move us over several years off the stage. Opera gives us all this, plus the music. Or vice versa. Opera has it all.

And for the southern Oregon region, the Rogue Valley Opera Association was founded in 1977 and ambitiously produced Puccini's "Madame Butterfly." The founders were dedicated to providing quality musical theater—and to giving experience and opportunity to artists and craftsmen in this area.

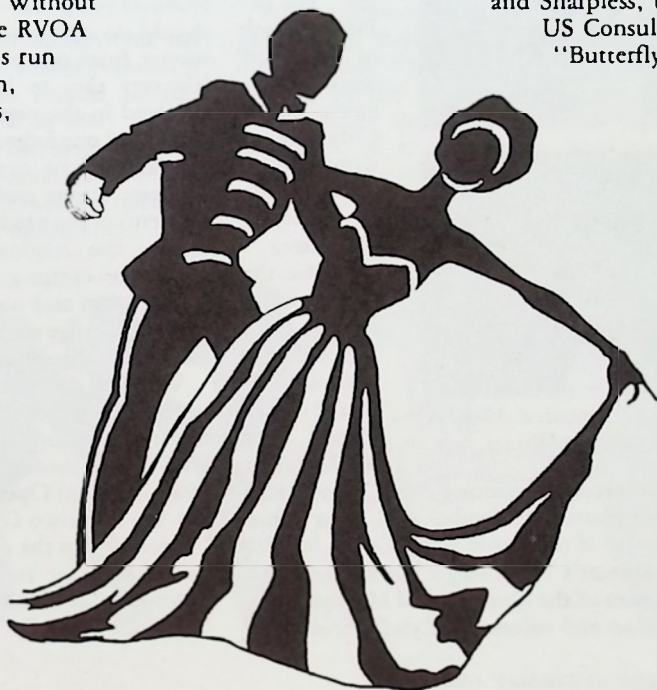
Many hardworking people have since given their time and skills to make it successful. Without paid professionals, the RVOA board's responsibilities run the gamut: promotion, membership, graphics, publicity, distribution, fundraising, and motivating support groups. But the nature of opera is such that even when all this is done successfully and an opera plays to a full house, ticket sales alone cannot cover costs. This seems to hold true whether the

opera company is large or small. And so, when opera is desirable in an area, when the audience receives it favorably, as it has here, the company still requires the staunch support of its membership and the business community to fund its next production. For example, rental of just the scores and librettos for the RVOA's current offering of "The Merry Widow" exceeded \$1600.

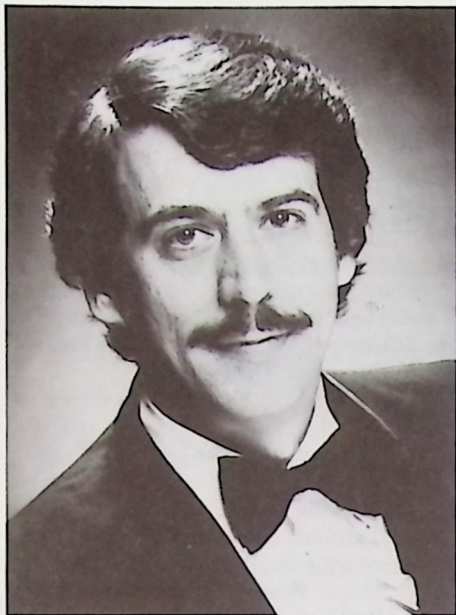
Another element of success is a Guild to attract membership by developing awareness of and interest in opera. The RVOA now has a Guild in Grants Pass and is forming one in Medford.

But a good performance tops the list for success. In the RVOA's inaugural production of 1977, the Madame Butterfly role was sung by soprano Anne Turner Bunnell. She and her husband, Lloyd, a bass baritone, became part of RVOA's continuing company, taking leading roles in "Magic Flute," "La Traviata," and "I Pagliacci." Another regular was Christopher Stoney, baritone, who is singing the role of Prince Danilo in this year's "The Merry Widow."

He was the Baron in "La Traviata," Papageno in "Magic Flute" and Sharpless, the US Consul in "Butterfly."







*Philip Bayles produces the RVOA.*



*Sylvia (Constance Allen) & Natalie (Sue Olson)*

But not all the roles have been sung by regional talent. The Lt. Pinkerton role of "Butterfly" was sung by a guest artist, Clifton Ware, a professor of voice at the University of Minnesota.

"It was the thought of the Board from the beginning that our productions would use local talent

with necessary visiting stars," says Ray Tumbleson, a founder and long time member of the Rogue Valley Opera. In 1978 for Mozart's "The Magic Flute," Leonard Johnson of the University of Michigan was Tamino and coloratura Cyndia Seidentop

of Seattle sang the exacting role of Queen of the Night. In 1979 and 1980, Quade Winter of Hillsboro, Oregon, sang the lead tenor roles in Verdi's "La Traviata" and Leoncavallo's "Pagliacci." Winter was later a regional winner of the Metropolitan Opera Auditions and is now on tour in Europe.

The RVOA also serves the community with classroom programs to give students a wider cultural experience. Singers from the first four operas went to schools, singing arias, giving synopses of the plots, and explaining what opera is all about. Special programs also were given for students by Western Opera when it performed here in 1982 and 1983.

Serious questions about the future of the Rogue Valley Opera continue to occupy the minds of those involved with it. And with all energies focused on the immediate production, planning for the future is sometimes set aside.

But Philip Bayles, founder and Musical Director of the Eugene Opera, cautioned the group. "There are some survival goals that should be kept in mind at all times. However you go about producing opera you should do it with an eye to being able to survive from one production to the next. It's very easy to become so myopically involved in the one performance you are doing that one forgets about the future. It's important," he continued, "to sit back between operas and look carefully at all elements of the production, in terms of the artists, the staging, design, audience, promotion campaign and in terms of your contribution and support groups. Look at the whole range of activities and ask, 'How can we do this better.'"

When all these necessary elements could not be brought together within a given time frame for a local production, then the RVOA has invited guest ensembles. In 1982, Western Opera, the touring arm of the San Francisco Opera, brought Verdi's "Rigoletto" to the Angus Bowmer Theater in Ashland for two nights to standing-room-only audiences. It also performed "Madame Butterfly" at the Medford Senior

High in 1983 for a brilliant performance highly praised by fans and critics.

Again, the RVOA forged ahead in 1983 to produce its own operetta, "The Mikado" by Gilbert and Sullivan, in Grants Pass at Rogue Community College. It was also enthusiastically received and ran for eight nights.

This, of course, is the goal of the RVOA—to produce its own shows. Almost all the talent necessary for staging an opera can be found in the valley and its environs. But each year, we continue to seek a suitable house for performances: good acoustics, proper size, lighting arrangements, dressing rooms, an orchestra pit or similar area suitable for the musicians, plus availability for working rehearsals. Opera, with its many production facets, needs a good theater facility—perhaps more than any other performing art.

The first production of this season will take place in two Rogue Valley locations. "The Merry Widow" opens at Rogue Community College in Grants Pass on May 4th and continues May 5th and 6th. It then moves to the Holly Theater in Medford for performances on May 12th and 13th.

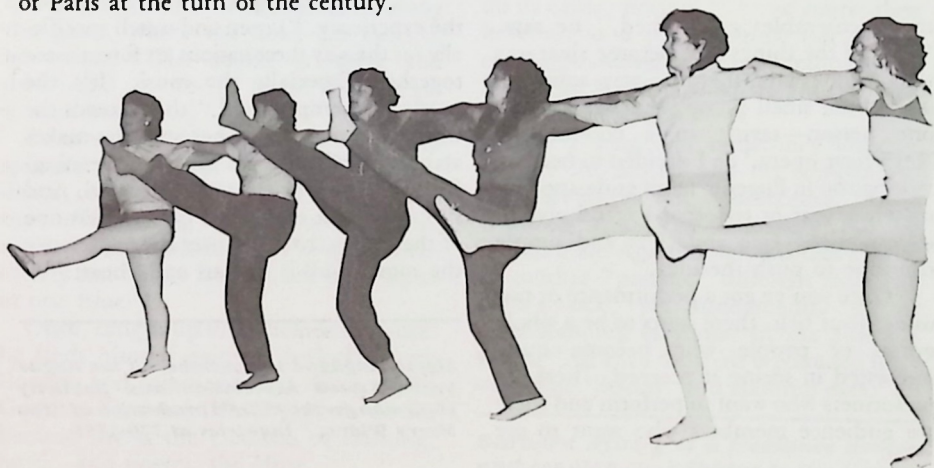
This blithe and tuneful operetta has always been Franz Lehar's most popular. It has enjoyed enormous success in this country since it arrived in 1907 and is indeed thought to have had more presentations than any other musical. It shimmers with lovely, lilting waltzes and the romance of Paris at the turn of the century.

Philip Baylès is Music Director for the production. Barbara Haley of Grants Pass is Stage Director, and designer and builder of the sets is John Jensen of Eagle Point.

The lead role of Sonia, the scintillating merry widow, is sung by soprano Berna Telford of Grants Pass. She has been singing professionally since she was a child. Her credits include the lead roles in several operettas, including "Rosemarie" and "Desert Song." She has done solo work in such places as the Los Angeles Music Center, the San Francisco Opera House, and the Las Vegas Convention Center. In addition, she has sung with a number of orchestras, including the Los Angeles Philharmonic. Concert work has carried her around the western states and throughout South America.

Looking to the future, preliminary discussions are underway between Southern Oregon State College and the RVOA to explore closer ties which could give students access to operas and broaden the SOSOC's musical offerings, while at the same time providing the RVOA access to the various student talents appropriate to opera productions.

For the present, the RVOA is proud to have Philip Baylès as its current music director with "The Merry Widow." As founder of the Eugene Opera, no one knows better than he the delights and headaches of a small and developing company. "I'd read quite a lot about how







*Popoff (Joseph Cerul) with Natalie (Sue Olson)*



*Sonia (Berna Telford) gets a kiss from 2 suitors (Kerry Hastie & Shane Reed)*

major ensembles get formed," he says. "One of the things that became clear was that at the center, there is always someone—or some small group, but usually just one person—saying to a community, 'Let's have opera.' So I decided to become that person in Eugene; to set aside approximately a year or two that I could give to it, essentially free and clear and simply continue to push the idea."

"Once you've got a performance or two under your belt, there starts to be a whole group of people who become quite interested in seeing it proceed. There are performers who want to perform and there are audience members who want to see

productions." The essential truth of this is underscored by the elegant world-class theater that Eugene has built for its opera and other performing arts.

Bayles also offered advice to anyone attending an opera for the first time. "One of the things to remember about opera is that it is sometimes called the Queen of the Performing Arts. It is a performance medium in which all of the art forms are taken together in order to intensify experience. I'm talking about dance, music, theater, costumes, light, sets—all of those elements are turned on high, so to speak." And for the first-time opera-goer, Bayles suggests specific ways to enhance

the experience. "Listen and watch specifically for the way these various art forms come together. Especially the music. It's the music," he emphasized, "that threads the whole experience together and that makes an opera performance a cohesive, meaningful unit. Knowing the story is helpful. And simplistic as it is to say, I believe that one of the things that enhances the experience the most of all is just an open heart."

---

*Sigrd Magagna is a member of the Rogue Valley Opera Association and publicity chairman for the RVOA's production of "The Merry Widow." Inquiries at 779-3758.*



### **Passage Through India by Gary Snyder**

**Grey Fox Press San Francisco, 1983**

Distributed by The Subterranean Company  
P. O. Box 10233, Eugene, OR 97440

#### **Reviewed by Barbara Ryberg**

Over twenty years ago, poet Gary Snyder traveled from Japan, where he was a student of Buddhism, to India, 'the hearth-land of the Buddha's teachings.' Snyder passed through that immense land, his mind sharpened by Buddhism. No doubt it was that training which led him to exchange sentiment for surprise in recording his impressions.

He writes of the sights, sounds, tastes and smells of India, playfully, to suggest an underlying dilemma in what he experiences. An example of this *koan*-like approach is his reference to India as a country of "ecological degradation," and "irreducible pride." A less serious example might be his description of an elephant's "ponderous grace."

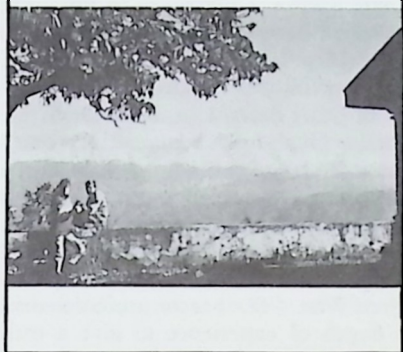
It is this duality of vision which gives the reader confidence that Snyder's are not ordinary observations, that somehow he has tried to scratch the surface, as in his comment about India's beggars . . . "faces screwed into . . . misery . . . refusing to be human, and that is their real tragedy . . ." Another time, along the ghats, where the dead are burned, he writes, "The smoke is heavy and dark—and it smells scary if you get it your way . . ."

Because he is a poet, he visits writers and spiritual leaders. He writes of music and dance, of erotic art. Of the art, he mentions the conflict among Indianists about female nudity, adding wistfully, "I'm sure Indian society must have been much more open at one time."

Once, caught up in a ceremonial dance, he finds himself painted, bedecked with flowers, and commanded to dance to the Goddess Sarasvati. He is glad to do so, because she is the Goddess of learning, music, and poetry, the Muse.

Gary Snyder

### **PASSAGE THROUGH INDIA**



It is Snyder's receptiveness to everything that comes his way that so captures the reader's imagination, that makes one grateful for a book about India that swings a different mood from the socio-economic one.

Perhaps because the author eschewed social harping, his few western-motivated viewpoints come across stronger. He deplores the cheating, but has to elaborate on its cause, writing, ". . . of course they have to, as a people, grow out of the cheating-fawning-bullying complex of habits that go with feudalistic, colonial-type social relationships."

It is a long and sometimes difficult passage for Snyder and his companions (Joanne Kyger and, sometimes, Allen Ginsberg and Peter Orlovsky), but he records it all. And through it comes a sense of another "passage" different from the book's title, yet fundamental to an understanding of India. In the author's words, "An anvil the spirit is pounded finer on, India. Skinny, and flashing eyes."

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**Barbara Ryberg is a freelance writer  
and regular contributor to the Guide.**

# Grants Pass BARNSTORMERS

by Mary Karsnia Friesen

There are some big shoes to fill as the Grants Pass Barnstormers ready themselves for the May 9th opening "The Corn is Green" by Emlyn Williams. The shoes are those of Ethel Barrymore, Bette Davis and Katherine Hepburn! These notable women have each played the role of Miss Moffat the British spinster turned school mistress who is central to this Williams classic. Director Ron Sherman is confident they will be a perfect fit for Grants Pass actress Mildred Watt. "She has the professionalism and depth of experience to give a truly unforgettable performance in this role," he says enthusiastically.

"The Grass is Green" has been chosen as a fitting conclusion to a series of plays which have included Noel Coward's "Waiting in the Wings," "Eat Your Heart Out" by Nick Hall, and the ever-popular "Murder Game" by Constance Cox.

Originally produced in 1940 by Herman Shumlin for the National Theater in New York with Ethel Barrymore as Miss Moffat, and Richard Waring in the role of Morgan Evans, an impudent Welsh miner with a yearning for education, the play is, according to Sherman, "a classic drama based on human emotions." The action takes place in the living room of a house in a small village in a remote Welsh countryside and spans a three-year period during the latter part of the 19th century.

Mildred Watt, who has long been recognized as the first lady of Grants Pass theatre, is fulfilling a twenty-year dream of having the opportunity to play the redoubtable Miss L.C. Moffat.

"It's the sort of part that most actors really get excited about," explains Mildred, "a character with strength and depth. Just

look at the women who have played the part--Barrymore created the role on the New York stage, Bette Davis did the movie version and more recently, Katherine Hepburn did the part for TV."

Miss Moffat comes to Wales with the idea of starting a school for the young miners in the area who have been deprived of an education by being sent to work in the mines at the age of thirteen. "*When these poor babies set eyes on [the printed page] they might just as well have been struck by the miracle of sudden blindness.*" A fiercely independent woman, she defies the customs of her day by earning a masters degree and performing social services, "*although there's nothing very social about washing invalids with every unmentionable ailment under the sun.*" The one thing she is not looking for is a husband—"I've never talked to a man for more than five minutes without wanting to box his ears."

"Ethel Barrymore played the role with tremendous amount of strength," Mildred says. "Katherine Hepburn's portrayal was softer, more feminine, but I think, and so does Ron, that Barrymore's portrayal was more in keeping with the way Emlyn Williams intended for the part to be played so that's the way we're doing it."

Since Mildred is herself a noted director as well as an actor, it is natural to wonder if she has any difficulty working under other directors. "Not really," she says. "When I'm acting I just put on the actor's hat and let the director wear the director's hat. People hear so much about artistic temperament that they think all we ever do is throw tantrums and try to upstage each other, but in reality it isn't that way at all. A good production is a team effort and we all know it. There's no room for



prima donnas in a professional production. Anyway," she confides, "I would much rather act than direct." She explains that directing takes a tremendous amount of energy. "When I'm acting, the only part I have to worry about is the one I'm playing but the director has to be everybody."

And in terms of a seemingly boundless amount of energy and the apparent ability to be everybody, Ron Sherman is a natural. "Let's try this!" he exclaims as he jumps over the footlights to demonstrate a particularly tricky maneuver involving a cane. Then back to his seat in the front row for just about two minutes before he's back on stage showing one of the female members of the cast the difference between the way a little girl swings her hips and the way a big girl does it.

Although he has directed a seemingly endless list of plays, Ron is particularly enthusiastic about this production. "I saw the original version with Ethel Barrymore in the lead. A friend of mine had a role in that production and I fell in love with it."

As he turns his thoughts to working with this cast, "It's been wonderful!" Ron gestures expansively at the action on the stage. "There's such an exciting contrast of individuals that it's something like putting together a fruitcake. Mildred is, of course, superb. She does full justice to what is a difficult part and the other veterans are always a joy to work with. The impressive thing about this group is the degree of enthusiasm and professionalism of the relative newcomers. Just look at what our little Christian lady (Lori Mack) is doing with the part of Bessie Watty."

Bessie appears in the first act as a deceptively demure looking four-

teen-year-old with a touch of brattyness. "I never speak till I'm spoken to," who by the third act has evolved into a seventeen year old Mae West, "I'm only really meself with a lot of gentlemen round me, y'know . . . ." Bessie is a real challenge, says Lori. "I'm having to work hard to be really convincing," she smiles shyly. "But I love to act and—well, as long as I get to keep my clothes on, I'll do anything to give a good performance."

The Wattys (Bessie and her mother) have been "taken up" by Miss Moffat and transported to Wales as part of her household. Mrs. Watty, played by Leslee Jueden, another veteran Barnstormer, is a lady with a past who has devoted herself equally to Miss Moffat and to the "Militant Righteous Corpse" whom she credits with her salvation. "Ran into 'em on the street, I did, singin' and prayin' and collectin' full blast, and I been a different woman ever since."

Along with the Wattys, Miss Moffat's household consists of two of the local



Two young miners (Derek Potts and Charlie Byrd) watch Miss Moffat (Mildred Watt) repulse advances of Morgan Evans (Jon Heath)

Bob Deveny



**Bessie Watty (Lori Mack) and Morgan Evans (Jon Heath) have a disagreement**



**Miss Ronberry (Doreen Gordon) is romanced by the Squire (Milt Gordon)**

residents whom she recruits to help her with the school. John Goronwy Jones, played by Charles Vannice, is a middle-aged, intense, somewhat sanctimonious solicitor's clerk whose main concern—until the arrival of Miss Moffat—is his salvation. Along with Mr. Jones, Miss Moffat manages to persuade (read bulldoze) a reluctant spinster (Miss Ronberry) played by Doreen Gordon into “becoming useful.” Miss Ronberry, who displays a tendency to flutter coquettishly, protests that she is only waiting for “the right gentleman to come along” and is firmly informed by Miss Moffat that “If you’re a spinster, well on in her thirties, he’s lost his way and isn’t coming.”

Of course, every good plot needs an antihero and “The Corn is Green” has the delightful Squire, played by Milt Gordon. A country gentleman in his forties, the Squire manages to be kind, vain, obstinate, chauvinistic, pompous and dutifully chivalrous, all at the same time. He is confused by Miss Moffat and disapproving enough of her intentions to try

to obstruct them. “I have been eyeing your activities very closely . . . with disapproval . . . I am not going to have any of this damned banky-panky in my village!”

And Miss Ronberry has her eye on the Squire, as well as any other available male, which makes for an interesting situation especially since Miss R. and the Squire are, in real life husband and wife. “It’s sort of fun,” says Milt Gordon, “but Doreen doesn’t quite know what to do. She’s not used to having me romance her on the stage. We’ve been in a lot of the same plays, but this is the first time we’ve had facing roles.”

The demanding role of Morgan Evans is played by a relative newcomer to the Grants Pass stage, Jon Heath. More than any other character, Morgan Evans grows and changes in the traditional “sow’s ear to silk purse” fashion. “It’s a challenge,” Jon admits, “to go from a belligerent, crude, character and refine it to the type of person Morgan Evans ends up being.” Jon compares the transition to the character of Reverend Hale in “The Crucible” which he played several years ago while attending Grace Bible College in Michigan. “I like that sort of evolutionary change,” he says.

Two other veteran Barnstormers, Jeanie Eidemiller and Rex Cunningham, will appear as Sarah Pugh—the not-very-busy postmistress—“[We’ve] not had a letter for seven weeks. Nobody but me can write and



*no good me writin' because nobody but me can read;*" and her father, Old Tom, who somehow ends up getting an education at a rather advanced age. Sarah, the traditional busybody type, is a buxom peasant woman with a strong accent and a kind, if somewhat gossipy heart.

Appearing as youthful miners and followers of Morgan Evans are Todd Van Hulzen as Robbart Robbatch and Paul Makun as James Ewing. Derek Potts plays the role of Idwal Morris, which contains a great deal of Welsh idiom in its dialogue. "He's just done marvelously," says Jeanie Eidemiller. "He seemed to catch onto the pronunciations right away and was saying whole sentences while the rest of us were still struggling with just a few words."

Edward Vincent, the groom, also heads the technical crew as stage manager, assisted by Scott Morris on lights and sound, and Marcy Kightlinger handling props and prompting.

In keeping with the mood of the production, Ron has arranged to have Katie Skudstad perform Welsh folk songs between acts. Katie is a soloist with the Grace Bible Church choir and traveled with the nationally renowned group, Up With People.

Curtain times will be 8:15 p.m. on May 9th through the 12th, and 16th



Bob Deveny

*Sarah Pugh (Jeanie Eidemiller) passes the latest gossip on to Miss Moffat (Mildred Watt)*

through 20th, with 2:30 p.m. matinees on May 13th and 20th. Following the opening night performance, a Champagne reception will be held in the Green Room in the theater basement.

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***Ticket (\$4.00) reservations by calling Dodee Ellis at 476-9079.***

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***Mary Karsnia Friesen, a freelance writer, is also a senior in Business at Southern Oregon State College.***

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## The Barnstormers

The Barnstormers Little Theatre Group was formed in 1952 under the leadership of Mike Spooner, a retired actor from a family with a strong theatrical background. Along with 14 charter members, Spooner sought to bring stage performances into production for the enjoyment of the Grants Pass community.

The group was without a home for seven years and since they performed anywhere, soon adopted the name "Barnstormers." The first play in 1952, "Born Yesterday," was directed by Spooner and featured Wally Martin, Delmer Diltz, and Lucille Know.

In 1959 an outdoor theater was constructed in Riverside Park and "East Lynn" was presented each weekend as part of the Oregon Centennial celebration. "Dirty Work at the Crossroads" was the production of the following summer. Acquisition of the present theater building brought productions inside with a regular season of four plays of ten performances each from September to May.

Memorabilia from some of the over 100 productions by The Barnstormers are on display in the Green Room in the basement of the theater at 112 N.E. Evelyn.

REVIVING THE GOLDEN AGE OF RADIO

# BIG BANDS &



Craig Hudson

Lucky for old-time radio fans, not every stranger to the past is condemned to repeat it. Some actually look forward to it. Younger generations long to discover what stirred America's consciousness "in the olden days," and Southern Oregon State College students are turning to the radio for answers.

This month, a USO-sized crew of young singers, dancers and musicians—mostly baby boomers who would be hard-pressed to recall Vietnam, much less World War II—are rallying around the radio much as their parents did. And everyone is invited to share the celebration as the SOSOC theater and music departments strike up the band-



# BUGLE CALLS

by Anne Siegel

stand beat in a musical review called "Tribute to the Forties."



Harking back some 100 years or so, the family Home Entertainment Center was the bookcase. Not fancy, but highly regarded if stocked with musty editions of Socrates and *The Farmer's Almanac*, plus a world atlas and—most revered of all—the family Bible.

That set-up doesn't stand a prayer when compared to today's Home Entertainment Center. The offspring of the computer age are a pair of spoiled brats—the souped-up stereo and TV—that demand massive amounts of cash and care before they'll deliver a zillion cable channels, a staggering array of computerized games and access to more bad movies than Hollywood would ever admit to producing.



But long before people plugged in and tuned on for their thrills, somewhere between the age of great literature and the infancy of MTV, there was radio. In the 1930s and '40s, a familiar cathedral-arched table model or enormous console was the reverential focal point of every living room. It was an afternoon companion to the chore-laden housewife, an action-packed pal for adventure-loving children, the harbinger of news for Gramps and a front-row seat at the fights for the guys.



"As a kid growing up in Denver, my ear would be glued to the big, hulking console in the living room," remembers Stuart Turner, SOSC Music Department Director and musical director for "Tribute to the Forties." Although his programs of choice at the time were "Amos and Andy" and "Fibber Magee," Turner later performed 1940's standards as a nightclub musician in Las Vegas.

After four years trumpeting the arrival of parading showgirls at the Folies Bergere-styled "Lido" show, Turner packed up his trombone and headed across the street to the Riviera. There, in the "name" showroom, Turner recalls honey-voiced Vic Damone crooning such hits as "On the Street Where You Live."



Although the current "Tribute" isn't budgeted for big-name entertainers, the songs themselves are the stars. Favorites like "Boogie Woogie Bugle Boy," "Don't Sit Under the Apple Tree" and the evening's lively opener, "Sing, Sing, Sing," will swing once again with help from the SOSC Jazz Ensemble, Vocal Jazz Annex and a cast of singers and dancers.



Creator Craig Hudson has constructed the show around a bandstand in the Dorothy Stolp Center Stage. Songs are supplemented by skits, commercials and "news" reports. Even the audience gets into the act, providing the "studio audience" for an imaginary radio broadcast.



Narrator: *The Adventures of Flash Gordon. Our scene opens with Dr. Zarkoff making a last minute check of the equipment in the sub-a-plane.*

Dr. Zarkoff: *Station 5 check depth meter. (Beam pulse heard in background) O.K. Station 7 bring in position finder prongs (radar-type sound heard) Well, everything is O.K., Flash.*

Flash: *Good, Dr. Zarkoff. Positions everyone. Take her down.*  
(Motor sound of engines)



Some of the musical selections will undoubtedly send younger listeners scrambling to "Name That Tune." But anyone who can do a lindy hop can just sit back, relax, and let the memories roll.

The idea of a musical revue appealed to Hudson's sense of fair play.

"All those years the jazz ensemble was hidden under the stage as our resident pit orchestra for musicals and plays," Hudson explains, "I thought it was about time to make those musicians the stars."

So all the dancers, singers and actors will just have to take a rumble seat to the Top '40s. Stardom has its price, however, and musicians unused to the public spotlight may get a shock.

"I *think* everybody realizes they have to get short haircuts," Turner says.

Not just the students will be getting a lesson in musical history—Hudson,

SOSC's resident lighting director is 36. Even that tender age has seniority over the show's director, Paul Barnes, and choreographer Becky Hume. Turner is the creative team's senior collaborator at 42.

Isn't it risky to second-guess history, especially a period many residents recall so vividly? "We're doing a lot of research to make things as authentic as possible,"

Hudson promises, adding, "We're also getting a little help from older friends."





For anyone growing up in radio's Golden Age, it doesn't take much prompting to recall afternoons at the soda fountain. Bobbysoxers clustered around the ever-blaring radio, hoping for word of the newest teen dream. Critics pegged his voice as "the cry of a lovesick loon," but it was two other rhyming words—"croon" and "swoon"—that were indelibly associated with Frank Sinatra.

One of his hits, "I'll Be Seeing You," became the signature song of couples separated by war. It earns a place in the SOSC "Tribute," along with companion hits "In the Mood" and Glenn Miller's theme, "Moonlight Serenade."



The musical magic of the great singers was a desperately needed antidote to news of the war brewing abroad. When America finally joined the fight, Tin Pan Alley heard the bugle call and responded with songs like "Praise the Lord and Pass the Ammunition," "This is the Army, Mr. Jones" and the touching "I Don't Want To Walk Without You."



Historians point out that popular music seized the nation's imagination as a source of identification, a kind of communal password to future prosperity. "We had a homogeneity in American society back then that the 1960s probably destroyed for good," Stuart Turner says.

But the past does seem to be repeating itself at the moment, in 1940s clothing and dance styles. Some insist they never went out of style, and parents are struggling to

keep vintage keepsake apparel out of their children's wardrobes.



And now SOSC's "Tribute to the Forties" will outfit a whole new generation in uniforms, scuffed Buster Browns, dungarees and Big Band suits. Trying the past on for size will be Sharon Bigelow, Nicole Bonsall, Linda Carnevale, Victoria King, Karl L. Backus, Daniel Latham, Douglas Lay, Todd Martin and Richard McKenzie as the Radio Company; and vocal soloists Terri Hill, Dana Kocks, Michael Doane, John Sterrett, Jacque Paulsen, and Jon Bennett doing a (this should be interesting!) Spike Jones number.

Although Kilroy won't be there, the cast hopes everyone else will spend a nostalgic evening at "Tribute to the Forties." Admission to history is the price of a ticket; but the memories are free.

### ***Tribute to the Forties***

***May 17, 18 and 19 at 8 pm  
May 24, 25 and 26 at 8 pm***

***Ticket information by calling the  
SOSC Theatre Arts Box Office***

***(503) 482-6348***

***Anne Siegel is a freelance writer who regularly covers the arts. Her work appears this month in Oregon Magazine, Northwest Arts and The Oregonian.***

*Kimberly Carnegie is a regular contributor to the Guide and a communications major at Southern Oregon State College.*

# ARTS Management Institute - 1984

by Kimberly Carnegie

Southern Oregon is a wonderfully cultured palate with the Tony-award-winning Shakespearean Festival, the Coast Music Festival and the Peter Britt

Music Festival as icing on the area's entertainment cake.

But many in Oregon's arts professions are left wondering how to successfully manage their resident theatre group, their community arts council or even their children's painting club.

So who better to develop the first intensive arts management institute than those who've learned what it takes to bake that successful art cake—David Shaw, director of the Peter Britt Music Festival and Donovan Gray, Oregon Arts Commission Community Services Coordinator.

They've designed a two-week program that will answer the popular arts questions like: Where do we go for grants? How do we get them? How do we promote a special event? How do we involve the community in our activities?

Shaw and Gray have conducted similar year-long programs at the Cornish Institute of Allied Arts in Seattle for five years. More than 200 people working in the arts field were trained in arts management by the team's programs. This time the team will conduct the workshop in southern Oregon where it will be readily available to staff and volunteers of this area's arts organizations.

It's a chance to immerse yourself in everything you need to know about arts management, David Shaw says. And it's a real opportunity for northwest "arts people," he adds, because there is no other place in the United States that offers a condensed version of this type of professional arts workshop.



The Institute begins June 11 and continues through June 23 at Southern Oregon State College in Ashland with

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***"Everyone from Siskiyou Chamber singers to board members on a gallery would benefit from the institute,"***

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instruction in advocacy, financial management, marketing, management of special events and working with boards of directors.

Classes, sponsored by SOSC's Division of Continuing Education, will be musts for everyone in the morning "core" sessions, Shaw explains, with emphasis on basic management principles, grantsmanship, arts law and promotion techniques.

The afternoon is oriented toward arts options, from training in setting up artists-in-education residencies, developing small arts festivals to planning graphics for gallery exhibits. Many other courses are planned, geared with both the arts professional, volunteer, and even the arts business person in mind.

"Everyone from Siskiyou Chamber singers (a local musical group) to board members of a gallery would benefit from the institute," Shaw comments, adding that "superb" teachers, all professionals in art from the Western region, will provide diverse knowledge in all arts areas for participants.

This year's institute faculty will include Barbara Kibbe, founder of Bay Area Lawyers for the Arts; John Evey from Oregon Advocates for the Arts; Bill Moskin from the Sacramento Metropolitan Arts Commission and several other leading arts administrators.

"Arts Management Institute, 1984" is a pet project of the newly-revitalized Arts Council of Southern Oregon.

This non-profit group has a wide history going back to supporting "Vision 80," a project that as yet has not fared so well, according to Lynette Godsey, an Arts Council coordinator.

"Now, we're ready to make a splash again in supporting and developing the arts in Southern Oregon," Godsey says. Whereas she adds, "It felt like we were just coming out of a coma before."

Currently, the Arts Council has planned a local arts calendar; a specific listing of places in the valley for rehearsal stages, with an inventory of different types of facilities; and seriously investigating again the possibilities for a performing arts center in the Rogue Valley.

Funding for the group has come entirely from interested local people and organizations with have Arts Council memberships. The Arts Council recently received a grant from the Oregon Arts Commission for conducting the institute.

"That was great," Godsey says, "especially since the City of Ashland gave us the necessary matching funds for the grant."

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***"Now, we're ready to make a splash again in supporting and developing the arts in Southern Oregon,"***

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The institute will consist of two one-week sessions, and participants may register for either one or two weeks. Different programs are offered for both week's sessions.

Each class includes 10 hours of instruction. At the end of completing 10 classes or 100 hours, participants will be awarded a certificate in arts administration. Continuing education credits are also available.

Registration fees for the institute are \$210 for one week (\$336 with housing on the SOSC campus), or \$345 for two weeks (\$618 with two weeks SOSC housing).

For further information, contact:

**Lynette Godsey  
Arts Council of Southern Oregon  
(503) 779-0847**

or write  
**Arts Management Institute  
46 North Front Street  
Medford, OR 97501**

## PROGRAMS & SPECIALS AT A GLANCE

**Lyric Opera of Chicago** presents **Lady Macbeth of Mtsensk**, a three-act production written by the late Soviet composer, Dmitri Shostakovich and sung in Russian. The performance begins at 11:00 am, Saturday, May 12.

**Marian McPartland's Piano Jazz** invites George Shearing to demonstrate his classic piano style. Tunes like "Lullaby of Birdland" and duets with host McPartland will be heard on Friday, May 11, at 4 pm.

**Suicide Prevention: You've Got a Friend** examines the causes of suicidal behavior and the different approaches to prevention. Interviews with those who have attempted suicide, and experts in the field of suicidology are featured. This informative presentation airs Wednesday, May 9, at 9:00 pm.

**Duke Ellington I** legend and his music former musicians, co Included are such gu Gillespie and Count himself, as well as n greatest performance Wednesdays at 4 pm

**New Letters** hosts *Edition's* John Ciar commentator. The p May 24, at 9:30 pm

**New Dimensions** Keith Jarrett, when interview airing Thu

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music from Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Music in America	9:45 European Profiles	9:45 900 Seconds	9:45 About
1:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
3:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
4:00 Siskiyou Music Hall	2:00 San Francisco Symphony	2:00 Cleveland Symphony	2:00 AT&T
6:30 All Things Considered	4:00 About Books and Writers	4:30 Star Wars	3:00 A M
7:30 Folk Music	4:30 To be Announced	5:00 All Things Considered	4:00 Duk
9:30 Jazz Revisited	5:00 All Things Considered	6:30 Siskiyou Music Hall	5:00 All
10:00 Weekend Jazz	6:30 Siskiyou Music Hall	7:00 St. Louis Symphony	6:30 Siskiyou Music Hall
	9:00 Radio Rep	9:00 Star Wars	9:00 Vin
	10:00 The Blues	9:30 Bradbury 13	Suicid
		10:00 Music From Hearts of Space	tion
		11:00 Post Meridian	9:30 Lor
			Win
			10:00 Pos



**Forever** explores the jazz through conversations with his contemporaries and friends. Starts as Woody Herman, Dizzy Gillespie, excerpts with Ellington and many recordings of his. The series airs

visit with *Morning*, poet, etymologist and program airs Thursday,

umps with sounds of the jazz musician visits in an play, May 3 at 4 pm.



Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Veneration Gap	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Lyric Opera of Chicago
2:00 Music From Europe	2:00 Music From Europe	2:00 International Festival	3:00 Studs Terkel
4:00 New Dimensions	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	4:00 Siskiyou Music Hall
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
9:00 Chautauqua	9:00 Chautauqua	8:00 New York Philharmonic	8:00 A Mixed Bag
9:30 New Letters On The Air	9:30 New Letters On The Air	10:00 Jazz Album Preview	10:00 Jazz Alive!
10:00 Possible Musics	10:00 Possible Musics	10:45 Weekend Jazz	12:00 Weekend Jazz
11:30 Post Meridian	11:30 Post Meridian		

# SUNDAY

\* by date denotes composers birthdate

## 7:00 am Anto Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

## 10:00 am Music from Washington

**May 6** Featured works include compositions by Jirj Smutny, Eduardo Brizio and Herman Berlinski.

**May 13** Mstislav Rostropovich conducts Washington's National Cathedral Choral Society in Rachmaninoff's "Vespers," Op. 37.

**May 20** The Tokyo String Quartet performs an all-Haydn program including the Quartet in E-flat, "The Joke."

**May 27** The Cleveland Quartet plays an all-Beethoven concert including the Quartet in F minor, Op. 95.

## 12:00 n Music In America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

**May 6** Andre Previn, music director of the Pittsburgh Symphony, visits as he prepares the Orchestra's repertoire for an upcoming festival of American music.

**May 13** Lord Harewood, director of the English National Opera, discusses the Opera's

upcoming U.S. debut in May, and shares excerpts from its recent "live" recordings.

**May 20** Robert Shaw, Music Director of the Atlanta Symphony, visits as he prepares a concert which includes Britten's Spring Symphony and William Walton's Belshazzar's Feast.

**May 27** The San Francisco Opera offers a preview of its production of Donizetti's "Don Pasquale," and Director Terence McEwen discusses the Opera's spring season.



The Cleveland Quartet brings you Beethoven, May 27 on Music from Washington.

## Greet Your Neighbors in Southern Oregon and Northern California



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### **1:00 pm Chicago Symphony Orchestra**

Sir Georg Solti directs the 1983-84 season of concerts.

**May 6** Guest conductor Margaret Hillis leads the Chicago Symphony Chorus and the orchestra in the world premiere of Ezra Laderman's "A Mass for Cain," with Libretto by Joe Darion. Featured soloists include soprano Faith Esham, mezzo-soprano Hilda Harris, tenor David Britton and bass-baritone Michael Devlin.

**May 13** Guest Erich Leinsdorf conducts Wagner's "The Flying Dutchman" Overture; Beethoven's Piano Concerto No. 3 in C minor, Op. 37, with pianist Andre-Michel Schub; Stravinsky's Symphony in Three Movements; and music from: "The Damnation of Faust," Op. 24, Minuet of the Will-o'-the Wisp, Dance of the Sylphs, and "Rakoczy" March, all by Berlioz.

**May 20** Guest conductor Michael Tilson Thomas leads the world premiere of Gershwin's "Nocturne" (for Lily Pons), plus a new edition of Ives' Symphony No. 3; Varese's "Arcana"; and Brahms' Piano Concerto No. 1 in D minor, Op. 15, with pianist Misha Dichter.

**May 27** Garcia Navarro guest conducts Stravinsky's Symphony in C; Debussy's "Images" (Set 3) for Orchestra, "Gigues," "Iberia" and "Rondes de printemps"; and Glazunov's Symphony No. 4.

### **3:00 pm First Take**

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

### **4:00 pm Siskiyou Music Hall**

**May 6** TCHAIKOVSKY: Piano Trio in A minor

**May 13** MOZART: Piano Concerto No. 21 in C

**May 20** SCHUMANN: Piano Concerto in A minor

**May 27** SCHUBERT: Quintet in A, "The Trout"

### **6:30 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

### **7:30 pm Sunday Evening Folk Music**

A tour of currently popular folk music featuring contemporary and traditional folk songs of America and the rest of the world. Your host is folk musician John Steffen.

### **9:30 pm Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**May 6 Parallels** Recordings of "Oh Sister, Ain't That Hot" and "That's a Plenty" by small groups and big bands.

**May 13 Teagarden Vocals** Jack Teagarden songs with groups led by Bud Freeman, Benny Goodman, Eddie Condon and others.

**May 20 Playing the Ballad** Some of the great American love songs as played by some of the best jazz soloists.

**May 27 V Discs** Recordings by jazz musicians (including Woody Herman and Hoagy Carmichael) available only to members of the armed forces in WWII.

### **10:00 pm Weekend Jazz**

Your host is Lewis Crowell.

### **2:00 am Sign-Off**



*John Steffen of Sunday Evening Folk Music.*

Helga Jane Motley

# MONDAY

• by date denotes composers birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.

## 7:00 am Anto Meridian

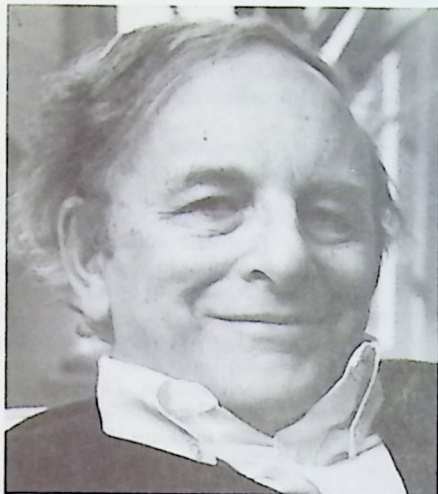
Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Weekday host is Jan Weller.

## 9:45 am European Profiles



Rod MacLeish, commentator on NPR's Morning Edition.

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## 10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

**May 7** BRAHMS: Symphony No. 4

**May 14** STRAUSS: Death and Transfiguration, Op. 24

**May 21** DVORAK: Symphony No. 8 in G

**May 28** DEBUSSY: Images

## 12:00 n KSOR News

## 2:00 pm San Francisco Symphony Orchestra

**May 7** Guest Myung-Whun Chung conducts Bartok's Dance Suite; Grieg's Piano Concerto, with soloist Misha Dichter; and Beethoven's Symphony No. 2.

**May 14** The San Francisco Symphony Chorus, directed by Margaret Hillis, joins the orchestra in this all-Brahms program: Piano Concerto No. 1, with pianist Emanuel Ax; Alto Rhapsody, with alto Ortrun Wenkel; "Song of Destiny"; and Variations on a Theme by Haydn. Jahja Ling guest conducts.

**May 21** Edo de Waart conducts Picker's Symphony; Haydn's Symphony No. 98; and Beethoven's Symphony No. 7.

**May 28** Guest Kurt Sanderling leads Mussorgsky's Prelude to "Khovanshchina"; Mozart's Piano Concerto in E-flat, K. 271, with pianist Andre Watts; and Tchaikovsky's Symphony No. 5.



**4:00 pm About Books and Writers with Robert Cromie**

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

**4:30 pm To be announced.**

**5:00 pm All Things Considered**

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

**6:30 pm Siskiyou Music Hall**

**May 7** TCHAIKOVSKY: Symphony No. 5, Op. 64

**May 7** RIMSKY-KORSAKOV: Symphony No. 3

**May 21** RAVEL: Ma Mere l'Oye

**May 28** GRAUN: Concerto in C minor

**9:00 pm Radio Rep**

Tales from renowned authors adapted for radio drama by National Radio Theatre for this 13-week series featuring outstanding actors.

**May 7 So Passionate Is a Shade: Three Ghost Plays**

Three different tales of the supernatural by William Butler Yeats, including "The Dreaming of the Bones," "The Words Upon the Window-Pane" and "Purgatory."

**May 14 The Midnight Mocker**

Leo Goldman penned this off-kilter look at night people and day people: a feud between Marjorie Friend, a goody-goody day person, and her night-time antithesis, the sleazy and cynical DJ who calls himself The Midnight Mocker, leads to an intense midnight on-the-air confrontation.

**May 21 The Amorous Adventures of Don Juan**

Yuri Rasovsky adapted this adventurous romp with Don Juan from the French comic playwright Moliere.

**May 28 The Jewish Wife**

Pat Carroll plays the Jewish wife of a German bourgeois who prepares to leave her home to avoid capture by the Nazis and destruction for her husband and friends, in this play by Bertolt Brecht.

**10:00 pm The Blues**

Your host is Lars Svendsgaard.

**2:00 am Sign-Off**

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# TUESDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anto Meridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR.  
Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the Clark  
Cottage Restaurant, Asbland.*

**10:00 am First Concert**

**May 1 Marathon**

**May 8** GOTTSCALK: Symphony  
"A Night in the Tropics"

**May 15** HANDEL: Organ Concerto  
No. 13 in F

**May 22** BOCCHERINI: Quintet No. 23  
in D minor

**May 29** BIZET: Symphony in C

**12:00 n KSOR News**

**2:00 pm Cleveland Symphony Orchestra**

**May 1** Yoel Levi conducts Rhapsody on a  
Theme of Paganini by Rachmaninoff, and  
excerpts from "Romeo and Juliet" by  
Prokofiev. Pianist Nina Lechuk is featured  
as soloist.

**May 8** Andrew Davis conducts  
Mendelssohn's Overture, "The Hebrides";  
Beethoven's piano Concerto No. 5 in E-flat,  
with pianist Radu Lupu; and Rachmaninoff's  
Symphonic Dances.

**May 15** Andrew Davis conducts one of his  
own compositions, "La Serenissima" (Inven-  
tions on a Theme of Monteverdi); plus  
Mendelssohn's Violin Concerto in E, Op. 64;

Mozart's Violin Concerto No. 3 in G, K. 216;  
and Nielson's Symphony No. 3, Op. 27.  
Violinist Isaac Stern is featured as soloist.

**May 22** Robert Page leads the orchestra,  
joined by the Cleveland Orchestra Chorus  
and Children's Chorus, in performance of  
Britten's Spring Symphony and Walton's  
"Belshazzar's Feast."

**May 29** Yoel Levi conducts Mozart's Piano  
Concerto No. 19, K. 459, with pianist Martino  
Tirimo, and Mahler's Symphony No. 6 in A  
("Tragic").

**4:00 pm Horizons**

Horizons is a weekly documentary series  
which explores major issues and concerns of  
minorities, women, children, the elderly,  
and other groups.

**May 1 Marathon**

**May 8 An African View: The State of  
the Children** Women in Kenya and Egypt  
discuss health programs that have helped  
them improve nutrition and child care.

**May 15 The World of Our Mothers:  
Mother/Daughter Immigrants** Through  
personal accounts, immigrant women recall  
their arrival in America, and the anguish of  
leaving homelands and loved ones behind.

**May 22 Art of Aztec Mexico** Aztec  
artifacts were recently excavated in downtown  
Mexico City, providing information that both  
alters and confirms modern views of ancient  
Aztec society.

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**May 29 Japanese Americans: The Redress Effort** An update on citizens who are suing the U.S. government for interning Japanese-Americans during World War II.

**4:30 pm Star Wars**

*Funds for local broadcast provided by Hurry Back, The Good Food Restaurant Highway 101 in downtown Coos Bay.*

**May 1 Death Star's Transit** Princess Leia, taken prisoner by Darth Vader, finds herself held captive on the Death Star, a giant Imperial space station.

**May 8 Rogues, Rebels and Robots** Eluding an Imperial blockade, Luke Skywalker and his precious cargo make their way to Alderaan, unaware that the Empire is already moving against the Rebel Alliance with all the power at its command.

**May 15 The Millennium Falcon Irregulars** The Death Star reaches the Alderaan system in advance of Luke and company, and destroys the entire planet. The Millennium Falcon and its passengers, arriving on the scene, are drawn into the Death Star by a tractor beam.

**May 22 The Jedi Nexus** Aboard the Death Star, Luke sets out to rescue Princess Leia, and Obi-Wan Kenobi faces a confrontation with his former pupil, Darth Vader.

**May 29 The Case for Rebellion** Luke Skywalker, Princess Leia and friends escape from the Death Star, intent on completing their mission for the Rebellion, but they soon find their escape is only temporary.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**May 1 Marathon**

**May 8** MOZART: Quintet in A, "Stadler"

**May 15** SCHUBERT: Symphony No. 9 in C, "The Great"

**May 22** STRAVINSKY: Symphony in Three Movements

**May 29** HENZE: Tristan

**7:00 pm St. Louis Symphony Orchestra**

**May 1** Erich Leinsdorf conducts Brahms' "Maenies," Op. 82, and German Requiem, Op. 45, featuring soprano Katherine Battle, baritone Richard Stillwell and the Saint Louis Symphony Chorus.

**May 8** The orchestra performs Mozart's Overture to "Abduction from the Seraglio," K. 384; Schumann's Symphony No. 1 in B-flat, Op. 38, "Spring"; and Bartok's Concerto for Orchestra. Erich Leinsdorf conducts.

**May 15** Erich Leinsdorf leads this program of J. Strauss: Overture to "Die Feldermaus"; "Emperor" Waltz, Op. 437; "Artists" Quadrille, Op. 201; and Scenes from "Der Rosenkavalier."

**May 29** Leonard Slatkin conducts Rouse's "The Infernal Machine"; Beethoven's Concerto No. 3 in C minor for Piano and Orchestra, Op. 37, with pianist Bella Davidovich; and Tchaikovsky's Symphony No. 5 in E minor, Op. 64.

**9:00 pm Star Wars**

The 13-part radio adaptation of the spectacular George Lucas space-fantasy movie repeats for KSOR's evening listeners. See 4:30 p.m. for program details.

*Funding for evening broadcasts is provided by Pepsi-Cola Bottling Company, Medford.*

**9:30 pm Bradbury 13**

Science-fiction master Ray Bradbury hosts a series of 13 special radio dramas based on some of his most famous and spellbinding tales.

**May 1 Kaleidoscope** An explosion flings seven men like squirming silver fish into the depths of space.

**May 8 Dark They Were, and Golden-Eyed** Stranded on Mars, Harry Bittering and his family fall under the spell of the mysterious planet.

**May 15 The Screaming Woman** No one listens to 10-year-old Margaret Leary when she hears frightening underground screams.

**May 22 A Sound of Thunder** A safari into the past collides with the future.

**May 29 The Man** A weary space captain becomes the first earthling to reach a distant planet, but he arrives one day too late.

**10:00 Music from the Hearts of Space**

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

**11:00 pm Post Meridian**

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

**2:00 am Sign-Off**

# WEDNESDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

*Funds for local broadcast provided by Jackson County Federal Savings and Loan.*

## 7:00 am Ante Meridian

## 9:45 am About Women

## 10:00 am First Concert

### May 2 Marathon

**May 9** SCHUMANN: Fantasiestucke, Op. 12

**May 16** GERSHWIN: Piano Concerto in F

**May 23** LISZT: Piano Concerto No. 1 in E-flat

**May 30** BRITTEN: War Requiem, Op. 66

## 12:00 n KSOR News

*Funds for local broadcast provided by Society of American Foresters, Siskiyou Chapter*

## 2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

*National Underwriting by AT&T.*

**May 2** Violinists Ani Kavafian and Ida Kavafian, and pianist Jonathon Feldman perform Sarasate's Navarra (Danza Espagnole) for Two Violins, Op. 33; the world premiere of Takamitsu's Rocking Mirror Daybreak; and Prokofiev's Sonata for Two Violins, Op. 56.

**May 9** Folk musician Pete Seeger performs a concert with guest Jean Sapp.

**May 16** Pianist Joseph Kalichstein plays an all-Schubert concert: March in E, D. 600;

Impromptu in A-flat, D. 935, No. 2; Nos. 5, 2 & 3 from "Moments musicaux," D. 780; Scherzo in B-flat, D. 593; Allegretto in E-flat, D. 946; and Impromptu in E-flat, D. 899.

**May 23** The Vienna Choir Boys, Chorus Viennensis, and the Orchestra of St. Luke's, conducted by Uwe Christian Harrer, perform Bruckner's Two Motets; Bach's Cantata No. 78, "Jesu, der du meine Seele"; and Mozart's Mass in C, K. 317.

**May 30** The Juilliard String Quartet, joined by guests violist Thomas Riebl and cellist Nathaniel Rosen, performs Brahms' Sextet No. 1 in B-flat, Op. 18.

## 3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

**May 2 The Scherzo in Beethoven's "Nino," Part II** Nadeau traces development of the scherzo in Beethoven's nine symphonies.

**May 9 The Scherzo in Beethoven's "Nino," Part III**

**May 16 Linda Ott in Recital** Continuing his presentation of Boston's foremost young keyboard artists, Prof. Nadeau introduces Linda Ott in a recital of works by Scarlatti, Beethoven, Liszt, Rachmaninoff and Chopin.

**May 23 Inside the Sonata** An in-depth look at one of the most pervasive and challenging forms in all music.

**May 30 Music for the Theater** George Guilbault, Director of Boston's Wintersauce Chorale, joins Nadeau for a look at the evolution of musical theater in the U.S.

## 4:00 pm Duke Ellington Is Forever

An exploration of jazz legend Duke Ellington and his music through conversations with his former musicians, contemporaries, friends and associates. The 13-part series also includes over 100 Ellington and/or Billy Strayhorn compositions and 60 guest artists who discuss their personal and professional associations with Ellington.

**May 2** Reminiscing about the Duke are guests Earl Hines, Woody Herman and Lionel Hampton.

**May 9** Guests include Count Basie, Marian McPartland and Mary Lou Williams.



Violinists Ida and Ani Kavafian perform Sarasate's Danza Espagnole May 2 on Tonight at Carnegie Hall.



**May 16** Guests include Buddy Tate, Bob Flannigan and Ray Bryant.

**May 23** Guests Billy Taylor, Dizzy Gillespie and Joe Williams remember their work with Ellington.

**May 30** Recordings by the Duke Ellington Orchestra of "Take the 'A' Train" and "Serious Serenade."

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**May 2** **Marathon**

**May 9** BACH: Harpsichord Concerto in D minor

**May 16** HUMMEL: Trumpet Concerto in E

**May 23** TELEMANN: Parisian Quartet No. 6 in E minor

**May 30** TCHAIKOVSKY: Overture 1812, Op. 49

**9:00 pm Vintage Radio**

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

**9:00 pm May 9 Only Suicide Prevention: You've Got a Friend**

This special presentation examines the roots of suicidal behavior and the different approaches to prevention. Featured are interviews with persons who have attempted suicide and describe their feelings before-

hand, those who nearly attempted it and what made the difference, and with survivors of suicide victims who share what they have learned, as well as pioneers in the field of suicidology — psychologists, psychiatrists and educators.

**9:30 May 2 Only Marathon**

**9:30 pm Lord Peter Wimsey**

A new adventure takes the inimitable British sleuth into the rarefied world of advertising to investigate a mysterious death, in "Murder Must Advertise."

**May 9 Death Comes to Pym's Publicity**

A young advertising executive is murdered at his office, and Lord Peter is called in to investigate "under cover."

**May 16 Singular Spotlessness of a Lethal Weapon** Lord Peter takes his investigation to the roof of the Pym's Publicity building and discovers the possible murder weapon.

**May 23 Unsentimental Masquerade of a Harlequin** Lord Peter's adventure escalates as he finds himself at a country manor on a midnight encounter with a tipsy house guest.

**May 30 Inexcusable Invasion of a Ducal Entertainment** Two unsavory characters, who crash a London society party, lead Lord Peter closer to discovering the murderer's motive.

**10:00 pm Post Meridian**

**2:00 am Sign-Off**



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# THURSDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

## 7:00 am Ante Meridian

## 9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

## 10:00 am First Concert

- May 3** BRAHMS: String Quartet in B-flat
- May 10** RESPIGHI: The Pines of Rome
- May 17** SATIE: Murcure (complete ballet)
- May 24** BACH: Partita in D minor (trans. for guitar)
- May 31** BARTOK: Contrasts

## 12:00 n KSOR News

## 2:00 pm Music from Europe

A series of performances by great European orchestras.

*Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass*

**May 3** Conductor Leif Segerstam leads the Finnish Radio Symphony Orchestra and two of Finland's outstanding choruses in Britten's "War Requiem," Op. 66.

**May 10** The Berlin Radio Symphony Orchestra performs Mozart's Flute Concerto in G major, K. 313, with soloist Wolfgang Ritter; and Rachmaninoff's Second Piano Concerto with soloist Wolfgang Manz.

**May 17** The Consortium of Wind Instruments and the South German Madrigal

Choir of Stuttgart present the first contemporary performance of two recently discovered Haydn compositions and works by Brahms and Schubert.

**May 24** The Wurttemberg Chamber Orchestra of Heilbronn, conducted by Joerg Faerber, performs works by Haydn, Holborne, Farnabye and Pezel.

## 4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Acquisition funded by Golden Mean Bookstore of Asbland.*

*Local transmission funded by a grant from Doctor Marc Heller of the Siskiyou Clinic, Asbland.*

**May 3 Jumping** An interview with jazz musician Keith Jarrett.

**May 10 Loving Is Why** A conversation on love with philosopher Sam Keen, author of *The Passionate Life: Stages of Loving*.

**May 17 Clear Mind, Open Mind** Patricia Sun shares an experience of visiting Japan and how the Japanese view of reality can enrich the Western view and vice-versa.

**May 24 Larkin: Oceans of Music** A free-wheeling conversation with a Lwiding New Age musician.

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**May 31 To Love and Let Go** Suzanne Arms, author of *Immaculate Deception*, discusses the social and psychological issues surrounding adoption, including some important new options available.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**May 3** VIVALDI: Chamber Concerto in G

**May 10** SAINT-SAENS: Cello concerto No. 2 in D minor

**May 17** SATIE: Quatre preludes

**May 24** BEETHOVEN: Piano Sonata No. 26 in E-flat "Les Adieux"

**May 31** VIVALDI: Sonata for Two Violins in D minor

**9:00 pm Chautauquial**

Former *Talk Story* host Lawson Inada, and Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival combine their creative talents for this new program. Each will host an excursion into the literary arts featuring some known and some not-so-well-known authors.

**9:30 pm New Letters on the Air**

This program, produced at the University of Missouri, Kansas City, by *New Letters Magazine*, talks with poets, artists, and writers, with readings of their works.

*Local broadcast funded by Bloomsbury Books of Ashland.*

**May 3 Daniel Wolff** The New York poet reads from his books including "The Real World." His poems include a series of sonnets written from the point of view of a house painter.

**May 10 Megan Terry** The Obie-winning playwright of more than 40 plays and founder of the Women's Theatre Council of New York City, discusses her work and reads from "Couplings and Groupings."

**May 17 Heather McHugh** The author of "Dangers" and "A World of Differences" reads from new and published poems for a live audience in Kansas City.

**May 24 John Clard** The poet, etymologist and NPR commentator reads and discusses his work.

**May 31 Clifford D. Simak and Felix Pollack**

First, award-winning science-fiction and fantasy writer Simak discusses the place of science-fiction in the writing world, with a dramatization of one of his stories. Then Austrian-born poet Felix Pollack reads poems about Vienna from his current home in Wisconsin.

**10:00 pm P.M. Preview: Possible Musics**

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

**11:30 pm Post Meridian**

**2:00 am Sign-Off**

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# FRIDAY

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**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**May 4** BRUCKNER: Symphony No. 4 "Romantic"

**May 11** HAYDN: Symphony No. 85 in B-flat "La Reine"

**May 18** LALO: Cello Concerto in D minor

**May 25** PROKOFIEV: Violin Concerto No. 1 in D

**12:00 n KSOR News**

**2:00 pm International Festival**

**May 4** Johannes Goritzki conducts the Chamber Orchestra on the Young German Philharmonic in Weber's Five Pieces (for String Quartet), Op. 5; Schoenberg's "Verklarte Nacht" ("Transfigured Night"), Op. 4; and Beethoven's Symphony No. 1 in C, Op. 21.

**May 11** The Alban Berg Quartet plays Haydn's Quartet in D, Op. 20, No. 4 (Hob. III: 34); Boulez's "Livre pour quatuor" ("Book for Quartet"); and Beethoven's Quartet No. 9 in C, Op. 59, No. 3 ("Rasoumovsky No. 3").

**May 18** The Orchestra de Paris, conducted by Daniel Barenboim, performs Beethoven's Symphony No. 4 in B-flat, Op. 60; Debussy's Prelude to Mallarme's "The Afternoon of a Faun"; Scriabin's "The Poem of Ecstasy" (Symphony No. 4), Op. 54; and Glinka's

"Russian and Ludmilla" Overture.

**May 25** The Artus String Quartet plays Manuel Hidalgo's "Hacia"; Joachim Krebs' "Quartetomanie" (Quartet No. 2); and Manfred Stahnke's "Pentesiles" (Quartet No. 3). Also, pianist Radu Lupu, with the Beethovenhalle Orchestra, conducted by Gustav Kuhn, plays Beethoven's Piano Concerto No. 4 in G, Op. 58.



International Festival presents Daniel Barenboim and The Orchestra de Paris on May 18.

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George Shearing joins Marian McPartland on May 11

#### 4:00 pm **Marian McPartland's Piano Jazz**

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

**May 4** Hank Jones, the oldest of the famed brother trio, explains his particular love of ballads and solos on "The Very Thought of You," while McPartland plays her own "There'll Be Other Times."

**May 11** George Shearing demonstrates his classic style in his own "Lullaby of Birdland," and joins McPartland in "My Shining Hour."

**May 18** Kansas City's Jay McShann plays famous blues tunes, including "Georgia On My Mind," and teams with McPartland for "Deed I Do" and "Lady, Be Good!"

**May 25** Jazz vocalist Ray Kral demonstrates his outstanding piano prowess in "Anyone Can Whistle" and "Yardbird Blues."

#### 5:00 pm **All Things Considered**

#### 6:30 pm **Siskiyou Music Hall**

- May 4** CHOPIN: Piano Concerto No. 1, Op. 11  
**May 11** PROKOFIEV: Peter and the Wolf  
**May 18** DEBUSSY: La Mer  
**May 25** BRUCH: Scottish Fantasy, Op. 46

#### 8:00 pm **New York Philharmonic**

**May 4** Gunther Schuller conducts one of his own compositions, Concerto for Orchestra No. 2, plus works by Charles Wourinen, Jacob Druckman and Tison Street.

**May 11** Leonard Bernstein conducts Mahler's Symphony No. 2, with sopranos Barbara Hendricks and Jessye Norman, and the St. Patrick's Cathedral Chorus.

**May 18** Zubin Mehta conducts several works each by Webern and Mendelssohn, featuring pianist Murray Perahia.

**May 25** Christoph von Dohnanyi conducts Beethoven's Symphony No. 8 in F, Op. 93; Mozart's Piano Concerto No. 21 in C, K. 467, with soloist Seymour Lipkin; Trojhan's First Sea Picture; and Strauss' "Till Eulenspiegel."

#### 10:00 pm **Jazz Album Preview**

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#### 10:45 pm **Weekend Jazz**

#### 2:00 am **Sign-Off**

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 Gazette Times, Corvallis  
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 The Oregonian, April 1983

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# SATURDAY

\* *by date denotes composers birthdate*

## 7:00 am Ante Meridian

## 9:45 am Parents, Taxpayers and Schools

Dwight Roper is your host.

## 10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**May 5 Parallels** Recordings of "Oh Sister, Ain't That Hot" and "That's a Plenty" by small groups and big bands.

**May 12 Teagarden Vocals** Jack Teagarden sings with groups lead by Buddy Freeman, Benny Goodman, Eddie Condon and others.

**May 19 Playing the Ballad** Some of the great American love songs as played by some of the best jazz soloists.

**May 26 V Discs** Recordings by jazz musicians available only to members of the armed forces in WWII.

## 10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

## 11:00 am Lyric Opera of Chicago

*National underwriting by Beatrice Foods*

**May 5 Lakme** by Leo Delibes is conducted by Michel Plasson, with Luciana Serra as Lakme; Barry McCauley as Gerald; Dimitri Kavrakos as Nilakantha; and Stephen Dickson as Frederic. (Ends 2:13 pm)

**May 12 Lady Macbeth of Mtsensk** by Dmitri Shostakovich is conducted by Bruno Bartoletti. (Ends 2:27 pm)

**May 19 La Boheme** by Puccini is conducted by Gracia Navarro, with Ileana Cotrubas as Mimi and Guiliano Ciannella as Rodolfo. (Ends 1:30 pm)

**May 26 The Flying Dutchman** by Richard Wagner is conducted by Christof Perick, Siegmund Nimsgern as the Dutchman. (Ends 1:30 pm)

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Soprano Marilyn Zschau and Karl Nurmela in Lyric Opera of Chicago's *Lady Macbeth of Mtsensk*.

### 3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

**May 5** A visit with Terry Jones, a member of the Monty Python comedy troupe and author of two books of stories for children.

**May 12** Father James Brockman, author of "The Word Remains: The Life of Bishop Oscar Romero," talks with Studs.

**May 19** Author James Collier discusses his biography of Louis Armstrong.

**May 26** Joe McGinniss discusses his book "Fatal Visions," about a controversial former Green Beret accused of murdering his wife and two young daughters.

### 4:00 pm Siskiyou Music Hall

**May 5** SCHUBERT: Fantasia in C

**May 12** FAURE: Sonata in A for Violin and Piano

**May 19** BEETHOVEN: Concerto No. 5 in E-flat "Emperor"

**May 26** VAUGHN WILLIAMS: Concerto for Oboe and Strings in A minor

### 6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

### 7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen

### 8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

### 10:00 pm Jazz Allvel

Recorded live wherever jazz is performed in the United States and abroad.

**May 5** Billy Taylor hosts highlights from the 1981 Montreux Festival, featuring pianist Tommy Flanagan and the Heath Brothers.

**May 12** Ben Sidran hosts performances from the 1982 Monterey Jazz Festival, including the California High School All Stars with guest artists Rufus Reid and pianist Patrice Rushen.

**May 19** Legendary artists Stan Getz and Mel Torme headline performances from the 1981 Grand Parade du Jazz in Nice, France.



Mel Torme at the Grand Parade du Jazz.

**May 26** Pianist Teddy Wilson and the late vibraphonist Terry Gibbs highlight performances from the 1981 Grand Parade du Jazz in Nice, France.

### 12:00 m Weekend Jazz

### 2:00 am Sign-Off

## *A New Home*

by  
*Welles Bretherton*

The jet stream looped north toward the Aleutians, then turned south toward the forty-fifth parallel. Cool arctic air pressed against a warm front off the Oregon coast. Long deep swells swept across the shelf, stood up, then beat themselves white and bubbling and flat against the fine white sand. The wind kept on, curling over the foredune and rustling the bent beach grass that stretched up to the boundaries of sparse lawns cultured on a poor media of sand and thin soil.

A large house bleached by years of north coast weather stood on a slight ridge above the front line of houses. In style and appearance, it resembled most of the neighboring houses: two-storied and completely shingled from the peak of the roof to the top of the foundation. Built in a time when virgin fir still covered the Coast Range, before the Tillamook Burn; it was a monument to an era long past.

A bank of French windows faced west. Framed in one eight-inch pane was the face of a solitary boy. He was sitting in a wicker chair, his elbows crooked on the contoured rests almost at shoulder height.

Though he was almost eleven, his small stature made him appear younger. At this moment, he felt very much alone. The throaty roar of his father's Jag had just faded, and he was by himself in an unknown house that soon would be his new home. The chair he sat in was one of the many pieces of wicker that filled the living

room, standing in rows like lobby furniture in an ancient beach hotel. The wicker crackled as he got up; his movement seemed to shake loose the dusty smell of the aging reeds. All those empty chairs and couches facing west—he imagined them filled with quiet grey-haired people like the spinster sisters who had lived there for the past forty years, silently gazing out the windows at the reddish fingers of the dying day.

He shuddered as he walked through an archway into the adjoining west room. The room was bare. The north wall contained a bank of cupboards and a small inset counter covered with plate glass. The boy trailed his finger through the dust, uncertain as to the purpose of the niche. He rummaged through the cupboards, found a few baskets and some plastic fruit. One of the baskets looked like a horn; he laid it on its side and stuffed the fruit into the opening. The fruit was faded, clear patches of wax visible through the washed-out color. To a more jaded eye, this still life would have appeared a parody of the Horn of Plenty; but to the boy it fit somehow, belonged as it was. The room had changed a little under his hand, become less someone else's, more his.

He decided the room must have been a dining room. Walking to the eastern wall, he pressed a black button he had noticed when he first entered the room. It rang somewhere in the back of the house.



Through a swinging door, he entered the pantry, walled with glass-door cupboards that rose almost to the ceiling; then the kitchen, the fixtures in the porcelain sink dripping in time to the house's own particular rhythm. A back door opened onto a small porch enclosed by lattice and wire mesh; a closet held a few canned preserves, the lids rusty from the touch of age and salty air.

Opening the door to the most easterly room, he discovered the source of the buzzing—the maid's room, furnished with a narrow bed and a rough-cut dresser. The exposed coil springs squeaked under his weight. He looked up at the buzzer, imagined a woman rung from her sleep late at night, called to the demanding bedside of an old woman. He felt that this room would have to be changed; it could be a TV room.

Walking through the entry hall into the living room, he completed the circle of the downstairs floor.

In the center of the circle, entered into through opposing doors in the living room and kitchen, was a small landing and narrow staircase that descended into the basement. He switched on the light and went down.

A naked bulb blazed at the foot of the stairs, blinding him momentarily to the underground surroundings. He waited in a vague circle of light that was absorbed by the darkness before it reached the walls. Slowly, the basement took shape like the first image appearing on a

dark screen: a foundation of plastered brick, an oil furnace, a chain pull shower, and an iron wash tub.

His eye caught a jumble of blankets in a far corner. Up close, he noticed that, though tangled, they were laid out like a bed. Next to the makeshift bed, cigarette butts floated in blackened water inside a Folgers coffee can. On a piece of plywood, a double-edged Gillette, a bar of soap, and a grimy towel were arranged in derelict order.

Before he had consciously taken in the details, the meaning jangled in the pit of his stomach. Images flashed in quick frames: burns he had seen slouched in doorways on Burnside Street in Portland, and old men in parks with stubbly faces and brown sacks twisted at the tops in their hands. He turned, expecting to see one of these phantoms about to pounce, hands outstretched, reaching for him. Nothing. He ran to the basement door, and pulled the latch closed. How did he get in? A door or window must have been left unlatched. He felt like he had to do something. Call the police. Without looking back, he climbed the stairs, hurried to the hall closet, and picked up the phone. The



**Welles Bretherton's** writing is often based on personal experience. He grew up in Gearhart, Oregon, but began writing while in the Army and traveling in Europe, Mexico, and Central America.

Bretherton attended seven colleges before he was graduated from SOSC. He lives in Ashland with his wife and two children, and teaches English and Journalism at Eagle Point High School.

dial tone stopped him; he thought of the buzzer ringing in the back room, waking the maid, calling her into service. He placed the receiver back on the hook, walked into the living room and sat down in the wicker chair in front of the French windows. He thought about his phantoms, those dark men without homes, their sad faces. He remembered one man in particular he saw once picking through a garbage can in front of the First National Bank downtown.

In a drawer, he found a pencil and some paper. He sat down and carefully printed:

Dear Mr.

You can't stay here anymore. My mom and dad and my brothers and sister live here now.

Sincerely,  
Jim

He gathered up the blankets and sparse belongings, set them down outside the basement door with a rock holding down the letter. He latched the door and went out the front, sat on the porch and waited for his dad to return.

- Welles Bretherton

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## Wedding Greetings Awry

How sorry a sight to find you tiered  
With rue and grief on top and underneath,  
A sadsack sandwich heavy on the woe  
And spread with lamentations wailed in rhyme.

The upper crust's a sodden dough  
Of Sympathy and on the side,  
To spice things up for some sad loss,  
A relish of Regrets.

The lower deck, a dread parquet  
Of Hospital, Accident, and Get Well Soon,  
Would take the edge off any appetite,  
But then, Wedding Greetings, I found, my meat.

-Michael C. Tighe



## Planting Frisky

Four feet under, I thought I told 'er.  
Some skunk or coon'll come 'n'  
Root 'im out  
Sure as grass turns brown in winter.  
But diggin' is a man's device.  
Not that I mind. It's the doin' it twice.

Sarah heard him in the dryer  
Whumpin' 'n' bumpin'  
Like a pair of sneakers.  
I don't reckon it was long 'fore it was over.  
Li'l Oren guessed he dried to death  
And I had to laugh. It was a sorry mess.

'Nother foot or two'll do it. Likely.  
Strange. I thought I seen 'im in the grass  
Whilst I was a diggin'  
Just now. A rusty blur  
Rarin' back to pounce playful on a beetle.  
I reckon they're gonna miss that cat. A little.

Michael C. Tighe  
1973

At age thirteen, **Michael C. Tighe** won a prize of five dollars for writing an essay, and at age forty-six he earned five dollars for writing a poem. He has studied under

the poet Karl Shapero. He works as a publisher's representative and continues to write and study writing at his home near Glide, Oregon, where he resides with his family.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR GUIDE/MAY 1984/43

# ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and 12 Noon.

- 1 **Plays, "Troilus and Cressida," "London Assurance," "Hay Fever," "Translations," and "Cat on a Hot Tin Roof,"** all presented by the Oregon Shakespearean Festival, **Ashland**. For schedules & ticket information contact the Festival Box Office at (503) 482-4331

**Film, "Foreign Correspondent,"** 7 pm. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg**. (503) 440-4600

and 2 **Vintage Film Festival, "Singin' in the Rain"** (1952). May 1, 2 pm; May 2, 7:30 pm. Eden I, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525

thru 4 **Exhibit, Stitchery by Beth Gregg. Art Gallery, Oregon Institute of Technology, Klamath Falls.** Hours: Mon-Fri, 8 am-5 pm. (503) 882-6321, ext. 431

thru 5 **Exhibit, Fiber Art by Karen Kaufman and Paintings by Wis Nelson.** Grants Pass Museum of Art, Riverside Park, **Grants Pass**. Hours: Tues-Sat, noon-4 pm. (503) 479-3290

- 1 thru 4 **Exhibit, Photographic Imagery by Janell Sills,** featuring hand-painted murals. Central Gallery, Southern Oregon State College, **Ashland**. (503) 482-6386

thru 11 **1984 Western Regional Juried Print, Painting & Drawing Exhibition.** Stevenson Union Gallery, Southern Oregon State College, **Ashland**. Hours: Mon-Thurs, 8 am-9 pm; Fri 8 am-5 pm. (503) 482-6465

- 2 **Music Demonstration, Peggy Koch** on electronic synthesizer. Noon. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg**. (503) 440-4600

- 3 **SOMEA Senior High Band Contest.** 8 am-5 pm. Music Recital Hall, Southern Oregon State College, **Ashland**. (503) 482-6101

thru 25 **Exhibit, Rogue Valley Art Association and Northwest Exposure Photographic Exhibition** combined with featured exhibit of last year's winner. Rogue Gallery, 40 S. Bartlett, **Medford**. Hours: Mon-Fri, 10 am-5 pm; Sat 10 am-4 pm. (503) 772-8118

- 4 5 & 6 **Opera, "The Merry Widow,"** presented by the Rogue Valley Opera. Rogue Community College, **Grants Pass**. For more information call (503) 779-3758



- 4 5, 12, 18 & 19 **Play, "Private Lives,"** by Noel Coward. 8 pm. Champagne opening May 4 at 8 pm. Siskiyou Performing Arts Center, **Yreka**. For tickets and reservations call (916) 842-5442

thru 27 **Exhibit, Watercolors by Florence Jacoby and Virginia Vogel.** Gallery, Umpqua Valley Arts Center, 1624 W. Harvard Ave., **Roseburg**. (503) 672-2532

thru 27 **Basket Show,** featuring works by Jim Robinson, Pat Barlow, Richard Fox, Dave Cornell and Phil Fishwick. Opening activities Saturday, May 5, with demonstrations beginning at 10 am. Lithia Creek Arts, 49 North Main St., **Ashland**. (503) 488-1028

- 5 **"Rediscover Roseburg,"** a one-day festival including a downtown parade, dancing, films and historical walking tours. 10 am-5 pm. **Roseburg**. For more information call (503) 672-7701, ext. 41

**Faculty Recital, Classical Guitarist Joe Thompson.** 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland**. (503) 482-6101 or 482-5799

**Concert, "From the Vienna Woods": the Vintage Singers with the Rogue Valley Chorale and the Eugene Chamber Singers.** 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

- 6 **Concert, Oregon String Quartet.** 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland**. (503) 482-6101

- 6 **Film, "Road Warrior,"** science-fiction from Australia, starring Mel Gibson. 7 & 9 pm. Auditorium, Oregon Institute of Technology, **Klamath Falls**. (503) 882-6321

- 7 **Southern Oregon Photographic Association Meeting.** Photo program. 7:30 pm. BLM Bldg., 3040 Biddle Rd., **Medford**. (503) 779-8421

14, 21 & 28 **Jefferson Acoustic Music Makers (JAMM) Meeting.** JAMM promotes a broad music spectrum of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St. **Klamath Falls**. Contact David Lee at (503) 882-3499 or write: JAMM, c/o 1803 Avalon, **Klamath Falls** 97601

thru June 15 **Exhibit, Oregon Watercolors.** Art Gallery, Oregon Institute of Technology, **Klamath Falls**. Hours: Mon-Fri, 8 am-5 pm. (503) 882-6321, ext. 431

- 8 **Umpqua Quilters Guild.** 10 am. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

**Concert, Rogue Valley Symphony,** with a program of Richard Strauss and Brahms, conducted by Yair Strauss. 8 pm. Church of Jesus Christ of Latter Day Saints, **Grants Pass**. For more information call (503) 482-6353

- 8** and 9 **Vintage Film Festival, "West Side Story"** (1961). May 8, 2 pm; May 9, 7:30 pm. Eden I, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525

thru June 2 **Exhibit, University of Oregon Museum of Art Permanent Collection** (full museum), arrangement of Visual Arts Resources. Grants Pass Museum of Art, Riverside Park, **Grants Pass**. Hours: Tues-Sat, noon-4 pm. (503) 479-3290

- 9** **Coffee House Entertainment**. Noon. Empire Hall, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525

**10 Umpqua Spinners Guild.**

10 am. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

**Lecture, "The Workings of a Poet"** by Debby Darling. Noon. Eden I, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525

**Slide Show, "African Art,"** from the National Gallery of Art. 8 pm. Grants Pass Museum of Art, Riverside Park, **Grants Pass**. (503) 479-3290

**Concert, Rogue Valley Symphony**, with a program of Richard Strauss and Brahms, conducted by Yair Strauss. 8 pm. Medford Senior High School, **Medford**. (503) 482-6353

**11 & 12 Play, "Show Boat,"** presented by Lake Community Theatre. 8 pm. Junior High Auditorium, Lakeview. (503) 947-2024

- 11** **Concert by Helen Hudson**. 7:30 pm. Auditorium, Oregon Institute of Technology, **Klamath Falls**. (503) 882-6321

**Concert, Rogue Valley Symphony** with a program of Richard Strauss and Brahms, conducted by Yair Strauss. 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland**. (503) 482-6353

**12; 18-20; 25-27 Play, "Showdown at the Sugar-cane Saloon."** May 12, 19, 20, 26 & 27 at 2 pm; May 11, 12, 18, 19, 25 & 26 at 8 pm. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg**. (503) 440-4600

- 12 Plumberry Concert.** College Union, Oregon Institute of Technology, **Klamath Falls**. (503) 882-6321

**Up Front Community Film Series, "The Atomic Cafe."** 7 pm. Sisson Hatchery Museum, Old Stage Road, **Mt. Shasta**. (916) 926-3396 or 926-3592

**Concert, Coos Chamber Orchestra**, conducted by Gary McLaughlin. A Music Enrichment Association Event. 8 pm. Empire Hall, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525

and **13 Opera, "The Merry Widow,"** presented by the Rogue Valley Opera. Holly Theater, W 6th, **Medford**. (503) 779-3758

**18 & 19 Play, "Private Lives,"** by Noel Coward. 8 pm. Siskiyou Performing Arts Center, **Yreka**. (916) 842-5442



- 13 Up Front Community Film Series, "The Atomic Cafe."** 7 pm. Siskiyou Performing Arts Center, Yreka & Oregon Sts., **Yreka.** (916) 842-5442

**Roseburg Watercolor Society.** 2 pm. Umpqua Valley Arts Center, **Roseburg.** (503) 672-2532

**Concert, Symphonic Band,** conducted by Max McKee. 4 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

- 14 Umpqua Quilters Guild.** 7 pm. Umpqua Valley Arts Center, **Roseburg.** (503) 672-2532

- 15 Concert, Bard's Brass Quintet.** 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

**UCC Spring Concert.** 8 pm. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg.** (503) 440-4600

- 16** thru June 1 **Annual SOSC Student Art Exhibit,** mixed-media. Reception May 16, 7-9 pm. Stevenson Union Gallery, Southern Oregon State College, **Ashland.** (503) 482-6465

- 17** 18 & 19; 24-26 **Musical Revue, "Tribute to the 40's."** 8 pm. Dorothy Stolp Center Stage, Southern Oregon State College, **Ashland.** (503) 482-6348

- 18 and 19 Play, "Private Lives"** by Noel Coward. 8 pm. Siskiyou Performing Arts Center, **Yreka.** (916) 842-5442

**19, 20; 25-27 Play, "Showdown at the Sugar-cane Saloon."** May 19, 20, 26 & 27 at 2 pm; May 18, 19, 25 & 26 at 8 pm. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg.** (503) 440-4600

- 19 Art Show,** with luncheon and plant sale, presented by the Mt. Shasta Art Club, South Siskiyou County Women's Service Club and Mt. Shasta Garden Club. 10 am-3 pm. Mt. Shasta Recreation Center and City Park, **Mt. Shasta.** (916) 926-2494

**Umpqua Weavers Guild,** dinner in UVAC Gallery. 7 pm. Umpqua Valley Arts Center, **Roseburg.** (503) 672-2532

**Dance Recital, by Oakland Studio.** 7:30 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg.** (503) 440-4600

**Concert, Pianist Ford Hill.** 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

**Comic Musical Theater, by the Mother Lode Musical Troupe.** 8 pm. Crescent Elk Auditorium, 10th & "G" St., **Crescent City.** For more information call (707) 464-1336

- 20 Concert, Fulton Street Jazz Band,** presented by the Southern Oregon Traditional Jazz Society. 1:30-6:30 pm. Ashland Hills Inn, **Ashland.**

**Senior Recital, Pauline Sullivan,** piano and voice. 3 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

- 21 Senior Recital, Matthew C. Harden,** organ & voice. 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

- 22 Concert, Cellist Carter Enyeart.** 7 pm. Auditorium, Oregon Institute of Technology, **Klamath Falls.** (503) 882-6321

**22 Concert, UCC Music Department Choir, Vocal Jazz and Community Band.** 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg.** (503) 440-4600

**24 Umpqua Weavers Guild.** 10 am. Umpqua Valley Arts Center, **Roseburg.** (503) 672-2532

**Concert, Oregon Symphony.** 8 pm. Gym, Oregon Institute of Technology, **Klamath Falls.** (503) 882-6321

**Concert, Brass Choir,** conducted by Marvin Belford. 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

**Slide Show, "Color and Light in Painting," and "Introduction to Understanding Art,"** from the National Gallery of Art. 8 pm. Grants Pass Museum of Art, Riverside Park, **Grants Pass.** (503) 479-3209

**25 & 26 Musical Revue, "Tribute to the 40's."** 8 pm. Dorothy Stolp Center Stage, Southern Oregon State College, **Ashland.** (503) 482-6348

**25 Concert, Oregon Symphony.** Auditorium, Oregon Institute of Technology, **Klamath Falls.** (503) 882-6321

**26 & 27 Play, "Showdown at the Sugarcane Saloon."** May 26 & 27 at 2 pm; May 25 & 26 at 8 pm. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg.** (503) 440-4600

**26 Up Front Community Film Series, "Rockers,"** reggae. 7 pm. Sisson Hatchery Museum, Old Stage Road, **Mt. Shasta.** (916) 926-3396 or 926-3592

**26 Dance Recital, Sharon Rice School of Dance.** 7 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg.** (503) 440-4600

**27 Up Front Community Film Series, "Rockers,"** reggae. 7 pm. Siskiyou Performing Arts Center, Yreka & Oregon Sts., **Yreka.** (916) 842-5442

**29 Roseburg Concert Chorale,** with Jester Hairston, internationally known spiritual composer & arranger. 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg.** (503) 440-4600

**Lecture/Recital, Victoria Clapp.** 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

**31 Spring Concert, Roseburg High School Vocal Music Department.** 7:30 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg.** (503) 440-4600

**Jazz Concert.** 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of the month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events, KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.



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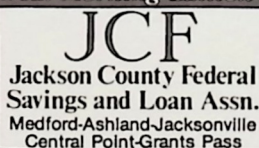
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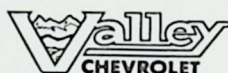
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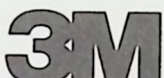


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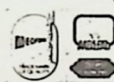
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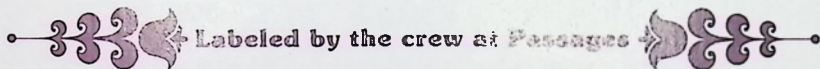


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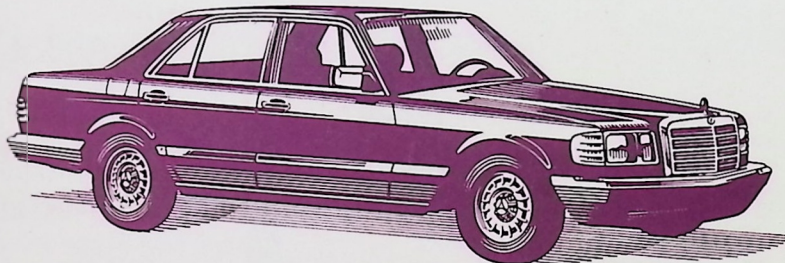
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